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BUSINESS MANUAL

FOR

MUSIC TEACHERS

UNIV. OF CALIFORNIA

A Handbook on Profitable Business Management, Successful Advertising, and all that pertains to the most practical methods of securing and retaining pupils

By

GEORGE C. BENDER

To which has been added many valuable ideas upon the subject of Pupils' Recitals, Keeping Accounts, Collecting Bills, Etc.

THEO. PRESSER CO.

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PREFACE

To attempt to tell all one should know in order to insure business success is as impossible as would be the task of setting down upon paper all that one should know about music. However, in this book the reader will find so many ideas that point to the successful management of the business-side of the musician's work that he will be inspired to make further investigations, and thus extend his knowledge of the subject, his fitness for success, and his capacity to earn a larger income.

A considerable part of the book is devoted to the discussion of the best means for attracting attention to the musician's work through advertising. This is the only work in print which covers this subject thoroughly. The other parts of the book discuss the means of retaining pupils by sensible business-like methods. The chapter devoted to teaching aids at the end of the book gives an idea of many devices which teachers have come to consider indispensable.

The writer fears that some of those who may purchase the book will not give sufficient reflection to the suggestions given before acting upon them. Such a course would surely result in disappointment. This is not a book to be read once and then secreted upon some library shelf. It must be studied and comprehended thoroughly before the reader determines upon his personal plans.

If the reader has already been engaged in teaching, he should consider his business in the past carefully before applying the suggestions given in this book. Avoid radical experiments and seek, above all things, to let the particular conditions which apply to your own case govern all your business movements.

The original title of the book was "Dollars in Music." This was changed to the more conservative one the book now bears. Let us hope, however, that the reader will find "dollars in music" through this work, and find them very quickly.

BUSINESS MANUAL FOR MUSIC TEACHERS

UNIV. OF CALIFORNIA

CHAPTER I

WHY THE MUSICIAN SHOULD BE BUSINESSLIKE

FEW teachers of music realize or recognize the fact that music teaching is a medium of exchange, or, in other words, a business. The average musician knows but little about modern business systems. He is ofttimes not even aware that such knowledge is necessary to insure a profitable return upon his investment of time, money, and labor. So unbusinesslike is the average musician, and such is his reputation for neglect of business opportunities, that few business men could be induced to invest money in a music teacher's business unless there could be some guarantee that the ways of "barter and trade," modified to suit the situation, could be applied to the business of the teacher.

Business cannot be learned from books nor in commercial colleges, but the basic principles can be grasped. A business training is founded on the experience gained from the application of these principles. We will now attempt to study the matter of giving music lessons as a business in the manner similar to that in which a business man would consider it.

SOME BUSINESS PARALLELS

Business may be defined as the method of conducting the transactions of buying and selling.

The merchant must first purchase the *commodity* which he intends to sell. The *commodity* in the case of the musician is the *music lesson.*

The wise merchant insists that his *commodity* must be *valuable,* because he knows that the foundation of every worthy business transaction is giving full value for money received. The musician must realize that in order to succeed, his lessons must be on a par with the best lessons obtainable at the price he demands.

The merchant purchases to supply a *demand.* He first studies

the *demand*. The musician should first determine the *demand* for his services and then estimate the chances of filling that demand accordingly. If he cannot give lessons that will meet the *demands* of advanced pupils, let him confine himself to giving lessons to intermediate pupils or primary pupils, as the case may be.

If there is evidently *no demand* for music lessons, he must create a *demand* by proper advertising or else move to some locality where there is a *demand*.

Given the demand for his commodity, the merchant next concerns himself with the *pricing* of the commodity. This is determined by the value of the commodity itself plus the cost of selling, advertising, rent, clerk hire, profit and loss, etc. The musician must fix the price of his lesson with similar intelligence.

After the price has been determined, the actual work of *selling* commences. It is the business man's object to see that no part of his stock is wasted. This is especially true if his stock is *perishable* or of a nature dependent upon the demands of fashion. Nothing is more perishable than the music teacher's commodity. After the time for a lesson is past, it is gone forever. It should, therefore, be the music teacher's principal concern to see that as few hours or minutes of his precious commodity are wasted as possible.

When the commodity has been successfully disposed of, the merchant attends to *collecting* the money to which he is entitled. Many an active business has gone down to ruin because the manager was unable to collect bills. Many a musician suffers a considerable loss each year because he fails to attend properly to the little details of collection.

Finally, the merchant must keep continually active in devising *new ways and means* to keep up his business year after year. A business is like a horse—it needs constant attention. It must be fed with brains, groomed with industry, exercised with persistent patience, and driven with the reins of honest business principles.

How to do these things in a manner which experience has shown to be successful is the object of this book. It is safe to say that the musician who carefully studies and implicitly follows the directions herein given, and applies them to his own teaching, will profit to such an extent that he will consider this book worth many, many times its price.

CHAPTER II

COMPETITION AND TERRITORY

After the musician has, through education and experience, acquired the commodity which he has to sell—music lessons—his first consideration should be the nature of the territory in which these lessons are to be sold. He must find out whether a demand for music exists or whether it must be created.

A demand may be said to exist in:

(1) Towns in which the people regularly support first-class concerts.

(2) Towns in which local musical organizations are regularly supported.

In small cities, the fact that concerts given by outside or visiting talent are occasionally well patronized does not indicate that the civic pride, which promotes musical organizations with enthusiasm, exists in a wholesome and progressive form. Where concerts are regularly given and well patronized the love for music certainly exists, and this usually makes a good field for the music teacher.

The population of the town is not a determining factor in all cases. A town of 5000 inhabitants located 100 miles from a large musical centre might support 50 teachers, while a suburban town of 50,000 inhabitants might not afford 25 teachers a really good living, for the reason that the transportation facilities make it possible to go to teachers located in the heart of the music centre—teachers with big reputations who charge twice as much as the suburban teacher. Thus, the teacher in the suburban town gets only the poorer class of pupils and really fares much worse than the one in a remote town fifteen times smaller.

In the matter of the lesson price the writer's investigation shows that this is controlled principally by transportation conveniences. In the New England States, for instance, the teachers located 100 miles from New York City can command $2.00 and $3.00 a lesson, while those situated 40 miles away cannot in some cases make even a fair income at the rate of $1.00 per lesson.

This also affects the attendance at concerts. A trip to the big city is always a welcome excursion, especially when it can be accomplished in an hour or two. Thus, the audiences in large cities are made up of a goodly percentage of suburbanites, while concerts given in suburban cities must suffer accordingly.

Plainly speaking, it is best for the music teacher to locate in any city of not less than 75,000 population if large fees and large returns are expected. Moreover, the city should not be located near enough to a larger city to permit of any of the teacher's legitimate patronage being drawn away.

In most cases it is better for the young teacher to start in the smaller city. The competition is less than in the big city and the teacher requires less capital and less time to get acquainted. However, he should first of all ascertain whether he is far enough away from the large city to prevent the richer residents of the town going there for instruction. Otherwise, he is likely to be obliged to draw his pupils from the poorer classes.

In investigating the city in which the teacher proposes to locate, he should upon arrival in the town interview the leading local music dealer and endeavor to secure the following information:

(1) The approximate number of teachers in the town.

(2) The average lesson price.

(3) Some idea of the incomes of the best teachers.

(4) The industrial conditions of the community, including the number of industries, the age, character, and products of the manufacturing concerns, and the inducements offered by the city to new manufacturing firms.

(5) The character and nationality of the inhabitants of the city.

(6) The cost of living.

(7) The condition of local musical organizations (choirs, choral societies, clubs, etc.).

(8) The faithfulness with which the public is inclined to patronize concerts, organ recitals, etc.

(9) The attention paid to the subject of public education in general, particularly to higher education as found in high schools, academies, and colleges.

(10) The sanitary conditions of the town and the evidences of smartness and "up-to-dateness" shown by the residences and the shops, all of which indicate progressiveness or the lack of it.

It is needless to say that if the present reader is a teacher established in a location, he can apply the above lines of inquiry to his own community. It is possible that he has obstacles to overcome that will not pay him in the end. If this is the case he cannot find it out soon enough. Any teacher who deliberately settles in a town in which he has no advantages to help him in the fight for success, with the beautiful idea that he may create a demand by educating the public, will be wiser than Solomon in the course of a year of two. Of musical ability he may have much, but of "horse sense" he has none.

Let us consider in detail the conditions we have mentioned above.

If the teacher discovers that there are a great many teachers in a town, he should by all means endeavor to find the average lesson price. We shall learn later that in these times it is difficult for the teacher to support himself in a small community, in the manner in which he is entitled to expect, unless he charges at least $1.50 per lesson. Some young women who have not the expense or the responsibility of the home on their shoulders may be able to afford a fee of less than $1.50 per lesson, but as a business proposition the teacher will find that this price marks the line of safety.

If after investigation the teacher finds that very few teachers in the town receive more than $1000 a year, he may realize that it would be better for him to look for another location. Where such a condition exists, it is not likely that the rate will be raised very much during the teacher's lifetime.

The industrial conditions of the community indicate the teacher's business chances to a very large extent. If the local plants make what is called "seasonable articles," it may be easily understood that there will be certain times of the year when the wage earners will be out of work. Consequently there must come a falling off in the demand for music lessons. In the automobile industry, for instance, to manufacture cars far in advance of the demand would be likely to occasion waste and great financial risk, since new styles, new models, and new inventions make constant changes necessary. Such a concern would probably employ a large force during the busy season and discharge the employees during the slack season. When this population migratcs to another district the teacher is likely to lose greatly.

Another location to avoid is that in which most of the population is employed in one or two great factories. Financial panics, labor, and other industrial conditions may close these factories and ruin the teacher's business.

The character and nationality of the inhabitants of a city have much to do with its value as a good location for the teacher. Where there is an ignorant foreign element, with few ambitions, low ideals, and limited incomes, the teacher cannot hope to succeed.

Living expenses are also an important consideration. Great differences exist in different cities. Often the expense is even greater in the small city, where the dealers have to buy their supplies in small quantities and pay excessive rates for freightage, cartage, storage, etc.

The condition of local musical organizations is a good musical barometer by which to judge the musical atmosphere of a town. Where the choirs, choral societies, and musical clubs are apparently in a thriving condition much may be expected by the teacher. If the public patronizes concerts and recitals faithfully, liberally, and intelligently, there can be no question that the demand for music exists.

Music is closely associated with education. In communities boasting of good schools and efficient teaching systems the prospective teacher will find much in his favor.

It is needless to say that the teacher should not locate in a town in which the sanitary conditions are undesirable. Nor should he expect much of a town which is "dead," that is, one in which the leading stores and the leading residences give indications of going backward instead of forward. If there is a general air of smartness, "up-to-dateness," and progressiveness about the town, the teacher may reasonably suppose that the parents of the children will have the desire to give them the advantages of a good musical education.

COMPETITION

Granting that the teacher has now found out the principal conditions governing the work of musicians in a prospective town, he should next determine the character and extent of the competitions he may meet.

His estimate of the situation should follow these lines, viz.:

(1) The number of teachers.

(2) The nature of their preparation.

(3) The fees they receive.

(4) Their business ability and their methods of securing publicity.

Competition is necessary and desirable. Ten music teachers hammering away at the public ear attract more attention to the desirability for music study than does the solitary teacher with his almost inaudible tappings. You will notice in all large cities that the different industries and businesses often seem to collect around one district. Thus, the leather, the wool, the flour, the shoe, the dry-goods stores, etc., each have districts of their own, which will be known by such names as "the leather district," "the wool district," etc. This is because such competition is desirable. Much competition is a good sign. Where many fishermen gather, there are usually plenty of fish to be caught.

He who would survive must be prepared to compete. He must be strong where his competitors are weak. The competitor should be regarded merely as a rival in the race for success. If you see that you are severely handicapped in the matter of proper preparation, you must not be disappointed if you lose. Far better, look to your own preparation and extend your study. In this world there is room for all who are competent. The reward usually goes to the best prepared. The successful business man is always prepared and aggressive, for experience has taught him that to assume a defensive attitude is to be recognized as a weakling by his competitors.

The cheap teacher is a dangerous and tedious competitor. It is a fact that the competition of three high price teachers is more readily overcome than that of the unscrupulous cheap teacher who claims everything and is in position to give nothing. He is found out in time, but that "*time*" is money out of your pocket.

The teacher should next estimate the business ability of his competitor. He might, in fact, have as a rival a musician with the talent and genius of a Liszt or a Rubinstein, and yet overcome such opposition by the employment of "up-to-date" teaching methods, good business ideas, and the right kind of publicity. It is the purpose of this book to show the young teacher all that he should know in addition to his musical education in order to conduct his business along modern lines. He will be told how teachers of sound training but quite without genius have, through perfectly

legitimate means, entirely oustripped "geniuses" and "virtuosos" who had not the ability nor the training to conduct their teaching work in a businesslike and orderly manner.

In fact, the teacher we have described has been known to "steal" pupils from the genius; not in a dishonorable manner, but simply because through his businesslike methods and the facilities which such methods create he has actually been able to offer better service to his pupils.

In determining the opposition likely to come from competitors, you should not forget to make an estimate of the personality of your possible future business rivals. Very often the teacher's personality has a stronger hold upon the music patrons of a certain district than has his musical ability. If he is a friend-getter; if he is devoid of jealousies; if he "has a kind word for everybody" instead of a "kick" or a "slap"; if he has a warm, winning disposition, and has made himself known for his kind deeds, you will find that he possesses a kind of strength against which your most industrious efforts and your best business systems will amount to nothing. He has fixed himself in adamant, and the sentimental regard in which he is held will bring him the cream of the business. This factor of personality has held many a mediocre clergyman, physician, or tradesman in a most secure position, when men of greater ability, but with conniving dispositions and false life habits have utterly failed. There is an antithetical lesson in this for all teachers.

CHAPTER III

GOOD BUSINESS MANAGEMENT

HERBERT SPENCER, the eminent educator and philosopher, was of the opinion that business ability was a special qualification possessed by few, and, indeed, a qualification entirely apart from any other talent or any other inclination of the individual. However this may be, it is generally conceded that few teachers exercise what the business man would consider good commercial methods in the management of the practical side of their professional work. The teacher receives a fee and he meets his bills as well as he can, but he is usually beautifully ignorant of the size of his gross receipts, his profit, the wear and tear upon his plant indicated by the depreciation of the value of his musical instruments, furniture, music, etc., or his other expenditures, both fixed and varying. These are the things about which the business man is chiefly concerned. Unless he feels that he has power to regulate them to a necessary degree, he knows that his business is "in a bad way" or is "getting away from him." The musician often teaches in his home and, therefore, believes that he has no rent to pay. His money comes to him in irregular installments and thus he rarely computes his weekly income figured upon the basis of fifty-two weeks each year, including a vacation often ten weeks long, The merchant keeps his hand upon his business by means of books in which every possible expense is carefully indicated. The musician usually considers only the incoming fees, and when his pocket-book is fat he spends lavishly, when it is lean he spends more economically. The average business man would hold up his hands in holy horror at such a state of affairs. Let us consider some of the expenditures of the musician in a small town and indicate thereby how large the musician's income should be to enable him to conduct his affairs with safety and comfort.

In establishing a price for the lesson the music teacher is usually without any definite system. When the teacher is asked "Why do you charge $1.00 for each lesson," he becomes disconcerted and

confused. In other words, he has little idea regarding his needs, more than the desire to meet competition successfully. The price of any commodity must, first of all, depend upon the net cost of the commodity. Let us then estimate the cost of the music lesson, depending as it must upon the teacher's expenditures and services invested in his work. For purposes of convenience we shall divide our expenses into primary expense and selling expense accounts.

PRIMARY EXPENSES

Under the head of primary expenses we may include those expenses which have to do with living, such as rent, clothes, light, heat, etc. In the following computation we have endeavored to estimate the expenditures of a married man residing in a small American city and living in the manner in which a professional man may live by the exercise of considerable economy.

LIVING EXPENSES

(1) Household	$30.00	monthly.
This includes all expenses of the home except those indicated in the following:		
(2) Clothes	9.00	"
Certainly a modest allowance when it is remembered that the musician and his family must keep up the appearance of prosperity.		
(3) Rent	23.00	"
This may be considered a fair average rental price. In a small city a comfortable home may be secured for this amount, but in the larger cities this sum would go but a little way toward securing suitable apartments for the teacher.		
(4) Light	3.00	"
(5) Heat	13.00	"
This item, of course, depends upon the climate.		
(6) Insurance (personal and house)	5.00	"
(7) Music, books, etc.	4.50	"
(8) Repairs	1.00	"
Total monthly expense	$88.50	

Allowing that there are twenty-six working days in the month, this would make the daily expense about $3.40. If the teacher gives ten lessons daily the expense to be charged against each lesson would be 34 cents. Allowing one hour for dinner and another for wasted time, the working day is reduced to eight hours. Many teachers feel the necessity for practising three hours a day in order to keep up their technical work. This reduces the day to one of five hours and brings the hourly expense up to 68 cents.

SELLING EXPENSE

Everything that the teacher does to secure and to retain business must be classed as selling expense. Complimentary musical affairs for which the teacher receives no direct return *must* be charged against advertising at so much per hour. In this consideration of the subject, however, only the use of "printer's ink" is classed as advertising. This the writer has placed at $15.00 per month. To this he would also add approximately $5.00 for the time he consumes in transacting the clerical or business side of his work. This sum of $20.00, added to the living expenses, brings the total up to $108.50.

Therefore, our teacher must earn on each of his twenty-six working days at least $4.17 upon an average. This makes the lesson expense 83 cents per hour for the five-hour day.

PROFIT

In determining what profit the teacher should expect for his investment of capital and services we must not forget the certain and fixed loss caused by the failure of pupils to take lessons regularly. Missed lessons are usually a loss and few teachers have devised a way of successfully preventing a total loss. Again, the teacher's business season is usually one of only nine months. During the three months' vacation season he is partly if not totally idle. From the business standpoint his profit must compensate for this loss or he must fail. To my way of thinking, 50 per cent. represents a fair and safe profit. However, I have limited the following estimate to approximately 45 per cent., thus bringing the lesson price up to $1.50.

Total expense per hour	$ .83
Profit (approximately 45 per cent.)	.67
Lesson price	$1.50

At this rate the music teacher's wages are: Daily, $7.50; monthly, $195; yearly, $1755. Even if one lesson were missed every day, he would have still a fair profit.

THE TEACHER WHO TEACHES AT HOME

In many cases the teacher is situated in an entirely different position from that of the one we have discussed in our hypothetical case. Let us now consider the case of the teacher who lives in the

home of her parents and teaches in order to add her part to the payment of the family expenses. Her income enables her to support herself and her expenses are certainly far below those of the man who has a family to support. She can, without doubt, teach for 75 and even 50 cents per lesson, and teach with a certain profit. If she gives forty lessons per week at 50 cents, her income will be greater than many of her sisters engaged in offices, stores, etc. If her services become more valuable in time, and the public discovers that in her they have a teacher who can bring excellent results, her income will unquestionably increase. The best teacher in the town establishes the price and maintains it by his ability to produce successful results. When the teacher who starts in at 25, 50, or 75 cents equals the teacher who charges $1.50, she will have little difficulty in securing this price, provided she has enabled the public to become acquainted with the fact through the proper kind of advertising.

The purpose of this book is, of course, to show the teacher how the most money may be made from the profession of music teaching. We must not lead the reader to believe that the greatest profit from the pursuit of his occupation will come entirely in the form of dollars and cents. The teacher earns a kind of dividend which few business men ever obtain. He has the satisfaction that comes from taking part in the world's progress; from the knowledge that he has made the lives of his pupils more beautiful; from the consciousness of the fact that he has assisted in making the intellects of his pupils better capable of meeting the problems of life. It is this spirit which gives the teacher a sense of righteous importance, and has much to do with endowing him with the courage, initiative, and willingness to work, which, in the end, are the forces leading to good fortune and material prosperity.

CHAPTER IV

THE MUSIC TEACHER'S BUSINESS LETTERS

THE music teacher's business letters may be divided roughly into three classes:

(1) Letters designed to secure business.

(2) Letters designed to hold business.

(3) Letters designed to regulate business receipts and collect bills.

Few music teachers realize the importance of correspondence. They pass it off as a kind of necessary evil. The teacher who has spent eight hours beside the keyboard, pointing out mistakes, listening to errors that the pupil apparently finds it impossible to overcome, and endeavoring to pour out inspiration and stimulation into dull, ambitionless little morsels of humanity, is in a poor mood to "take her pen in hand" when the evening comes around, yet, if she is sensible, she must know that almost all of the letters she has to write should breathe good spirits and good cheer if they are to be successful as business letters.

In writing a business letter the teacher should also perceive that there is very little difference between a letter and an interview. One must first consider the main object of the letter and thereafter the nature of the one to whom the letter is addressed. The mother of the pupil frequently requires an entirely different kind of a letter from that which one would send to the father. The business man is accustomed to short, abrupt statements, and wants to have his letters so that he can get the "gist of them at a glance."

The mother is usually quite the opposite, and were she to receive the same kind of a letter that the father would desire, she might consider it cold and unsympathetic. Let us suppose, for instance, that the teacher has heard of a prospect and desires to write to the father. The letter might read something like this:

MASTERTON, ILL., Feb. 3, 1909.

MR. HORACE AMBLER,
38 Celter St.,
Masterton, Ill.

MY DEAR SIR:—Through the kindness of our mutual friend, Mr. Geo. P. Allen, I am informed that you desire to have your daughter study the piano.

I have been engaged in teaching piano in Masterton for seven years and the enclosed circular tells something of my preparation for my life-work.

I shall be pleased to refer you to several of my patrons.

If you should desire to confer with me regarding any additional details, terms, etc., I shall be pleased to give you any information you may desire.

Very respectfully,
(Miss) Winifred Mills.

The business man will regard your letter very carefully; he will consider your handwriting, give attention to such details as spelling and punctuation, and consider your taste in selecting sensible stationery. He will laugh at ornament, and if you are foolish enough to have your letter scented, he will probably be disgusted. If your letter is lengthy, he will in all probability never read it. If you are long in coming to your business, he will be annoyed. To him your letter, like every other letter, is a plain, matter-of-fact business proposition and very little different from the other propositions that come up in his daily life. Your circular, no doubt, contains your terms. If your terms and your ability, as they are represented to him by your circular and your friends, appeal to him, he may want to purchase your services. If he does not see that he will receive good value for the fees you demand you have probably presented your case badly or you are not charging the right rate.

If you are dealing with his wife she will need a much more intimate letter, and will appreciate those little touches of human feeling which all women expect. Your letter might read like this:

Masterton, Ill., Feb. 14, 1909.

My Dear Mrs. Ambler:—Mrs. Allen has told me of your desire to secure a new teacher for your daughter Alice. I should be very glad indeed if you would kindly set some afternoon after three when you will find it convenient to have me call upon you.

I am enclosing one of my circulars which tells of my musical past. I am building big hopes for the future, and am endeavoring to secure all the bright pupils I possibly can. I know that my work must show through my pupils, if I am to be successful in the end.

I shall be very glad indeed to meet Alice, especially after what Mrs. Allen has told me about her, and about her playing.

Very cordially,
(Miss) Winifred Mills.

This letter is friendly and shows an interest in the pupil which the mother will not fail to appreciate. Of course, if the teacher is a man the tone of the letter would be slightly different and possibly less intimate. This, of course, must depend upon the nature of the acquaintance.

LETTERS THAT HOLD BUSINESS

The pupil's parents are expected to pay you regularly, and you would be very much annoyed if they failed to do so. What do they expect in return? First of all, they want to see results or, as is more often the case, what they think are results. Many are unable to determine just what the nature of the child's progress is. This is especially the case where the teacher is pursuing a course of technical studies of a nature quite different from pieces. The teacher has a definite technical object in mind, but the parent can have only very vague ideas of what the teacher is doing by requiring the child to make queer noises at the keyboard unless the teacher takes particular pains to state her purpose very clearly.

It is also no more than fair for the teacher to send a regular report letter to the parent. He expects something more than a card. The letter indicates special interest. The card is a kind of mechanical interest. These letters help the teacher wonderfully in holding business. They keep the parent interested. To be of any value whatever they must be sent regularly. If they are not sent regularly they lose greatly in business value.

The following system of regular letter writing is a good one, which has been tried, with uniformly successful results, by a very capable metropolitan teacher. He had forty pupils. He divided these pupils into sections of five. Every week he wrote five letters, intimate personal letters, each letter entirely different from the other, telling the parent definitely just what he thought of the pupil's work. He reasoned that a parent would far rather know the truth than be uninformed. It took, in all, eight weeks to reach all of his pupils, but this teacher never wanted for business, in fact, he was turning business away all the time, and the demands for his time were so great that in the course of a comparatively few years he raised the price of his fee two or three times.

The following is the type of the letter he wrote:

284 Sunnyside Heights,
New York, N. Y.
Feb. 6, 1909.

Mr. Allen Wilson,
762 Fifth Ave.,
New York.

My Dear Mr. Wilson:—Two months ago I wrote you giving some details regarding Berenice's progress. You very kindly replied that you would be pleased to have me send you another similar letter.

Berenice has been studying the Appassionata Sonata of Beethoven. This is one of the great master's most interesting works and requires not only considerable technical skill but a nice appreciation of musical values. I am pleased to say that Berenice took a most commendable interest in this and has been successful in overcoming the technical difficulties in a manner which deserves great encouragement. She also plays with much feeling and if you have not already heard her perform this piece I should be very glad indeed if you would spare a few moments some evening and ask her to go over it for you. I am quite sure you will note considerable progress.

Perhaps you have noticed the new technical exercises I have given her. They certainly do not sound very attractive, but I tried them with several pupils and find that the results are uniformly good. They are purely finger gymnastics, and really do save the pupil a great deal of time.

It is very encouraging to know that I have the continued support of so many of the best families in town, and I am doing everything possible to merit this. If at any time you should be in doubt regarding any phase of Berenice's work, I shall consider it a great favor if you will write me at once.

Very sincerely,
ARTHUR STIMSON.

You may say: "The lawyer and the doctor do not find it necessary to send letters like this regularly." One might reply to this: "The lawyer and the physician do not depend upon regular week-in and week-out patronage." Attention of this kind always pays. "Attend to your business and your business will attend to you" is an excellent motto to follow.

Seasonable greeting, letters of congratulation upon the fortunate recovery of some member of the family, some good fortune, etc., or letters of sympathy in cases of illness or death should never be neglected. They should be very short and sincere. Do not indulge in sentimentality. Letters of this kind contribute to good will and the parent forms his impression of the teacher's interest and consideration from little things like this. It is needless to say that the teacher should carefully avoid the least suggestion that such letters are sent to take an advertising advantage. They are simply the niceties of good form and good manners, which every-lady or gentleman strives to observe.

COLLECTING BILLS BY CORRESPONDENCE

The teacher, fortunately, has very little to do with the matter of collecting bills for services, which is such a serious matter with some business houses. As a rule, the teacher is paid in advance, but occasionally, through neglect to send in bills at the proper time, the teacher is imposed upon by unscrupulous pupils and parents. More than this, the teacher sometimes encounters the professional "dead-beat," the suave person who persuades you to extend credit until a really considerable account has accumulated.

In sending out a letter for an ordinary small account, little more than the following is necessary:

MY DEAR SIR:—I notice that owing to the pressure of my teaching work I have failed to send you your account promptly. Trusting that you will overlook my negligence and favor me with your check for the enclosed, I am,

Very cordially,
JOHN WILKINS.

The "very cordially" robs this note of its business coldness, and the presumption that you expect the debtor to be anxious to pay promptly, as a matter of course, is a subtle appeal to his sense of justice.

If you are a little worried about an account, try some such form as the following:

DEAR SIR:—I regret that it is necessary for me to send you another account, but I have a number of very large bills coming due next week and must look to those upon whom I have been depending for returns to help me in this. It is very distasteful for me to resort to anything more than this letter to collect this amount and I am writing to you with the belief that you will leave nothing undone to see that I am paid before next Saturday night. Believing you will realize that I have been exceedingly patient in this matter, and that this account should take precedence over others, because it has been so long due, I am,

Very cordially yours,
JOHN WILKINS.

If you find that the debtor pays no attention to appeals like the above, it is wise to take more drastic measures. A letter like the following will sometimes bring results unless you have to contend with a confirmed "dead-beat" who has forgotten the delicate art of paying his bills.

DEAR SIR:—For over six months I have given you an opportunity to settle your account with me in the regular manner. You have ignored my frequent statements, and apparently do not realize that it is my intention to let nothing stand in the way of collecting this bill.

I cannot help believing that you intend to pay me the comparatively small amount you owe me ($17.50), and that you would not have incurred this indebtedness otherwise. The condition of my own affairs makes it necessary for me to collect this money now.

I do not desire to put you to the expense and humiliation of a suit unless you force me to do this. I also cannot consent to being "put off" any longer. It will be necessary for me to receive this amount by not later than next Saturday, unless you prefer to have me resort to the disagreeable alternative of placing the matter in the hands of the law. I most sincerely trust, for our mutual comfort, that the latter course will not be compulsory.

Very truly yours,
JOHN WILKINS.

Many books have been written upon letter writing and it is an art which the teacher will do well to follow. Probably the best and most practical little work for the teacher is "Success in Letter Writing" (business and social), by Sherwin Cody.

CHAPTER V

LETTERS DESIGNED TO RETAIN PUPILS

THE intelligent coöperation of the parent is of greatest value to the teacher. Very few parents of our day have had any musical advantages whatever. The teacher requires the pupil to do many things that seem illogical, even unreasonable, to the parent. How to inform the parent is always a great question. An individual letter sometimes offends, but if you make an announcement stating that you intend to send a series of letters to the parents of all your pupils with the view of improving your work through their coöperation you will doubtless find that the parent will look forward to your letters with delight.

The writer has tried this plan and he has found the most enthusiastic appreciation among his patrons. The work of the pupils improved from the start and the good effects of the initial campaign have lasted for many years. A written letter is always more effective than a printed notice, but some of the writer's pupils who are teachers have had letters similar to the following printed, and have made a practice of sending them at stated intervals of one month after the first lesson of the new pupil.

INSTRUCTING THE PUPIL NOT ENOUGH

Teachers make the mistake of expecting their pupils to discipline themselves. Discipline is a matter of habit and must be cultivated. Very few young pupils have wills strong enough to direct themselves. They need continual reminders from their parents. In this way they in time attain self-control, but intelligent parental assistance is always valuable. The following letters may be changed and adapted to circumstances. The additional interest in your work which these letters indicate will also have a very good effect upon your business, and unquestionably secure the interest of other parents who may be seeking musical instruction for their children.

I. A LETTER ON PRACTICE

I have found that it is best to commence a letter campaign with the subject of practice. Announce your intention in a short paragraph and do not make the body of the letter longer than three hundred and fifty words at the most.

My Dear Mr.....:

I have planned to send a series of letters to the parents of all my pupils during the coming season. My object is to invite your assistance in the cultivation of some details that must be worked out at home. The pupil is with the teacher only one or two hours out of one hundred and sixty-eight hours. It is what the pupil does in the one hundred and sixty-six hours at home that counts. I want you to know that I am taking a personal interest in your child and am anxious to work with you for success.

Practice is the great lever of success in music. Practice must, above all things, be regular. To practice three hours one day and not at all for the three following days is worthless. One good half hour spent regularly is better than the above plan. When possible it is better to have the practice period divided. The following plan is a good one:

Morning.	*Afternoon.*
Technic, ten minutes.	Technic, ten minutes.
Studies, ten minutes.	Pieces, ten minutes.
Pieces, ten minutes.	Review, ten minutes.

When a larger period is prescribed the time may be divided proportionately. When once the pupil has commenced musical work it should be pursued with great regularity to the end. My next letter will be upon the necessity of slow practice.

Very cordially,

.....

II. A LETTER ON SLOW PRACTICE

My Dear Mr.....:

Parents often wonder why teachers oblige piano pupils to play so slowly. The reason is that in playing, so very many things have to be considered that unless the pupil plays slowly at the first he becomes confused and forms the almost ineradicable habit of making mistakes. No pupil should be permitted to play a new piece or study rapidly. By slow playing the mind and the fingers become so carefully trained that after a time a kind of automatic control comes into being. The fingers seem to go by themselves. Then the mind steps in and again takes a higher control and the pupil who has mastered the finger part of the problem is able to play with expression.

The great Napoleon once said, "I am in a hurry—therefore I will go slowly." Virtuoso pianists all know that if a passage in a piece is to be played at a very rapid rate, it is better to prepare that passage at a very slow rate until mastered absolutely. Then the speed is gradually raised.

Encourage your child to play very slowly. It saves both time and useless mistakes.

Very cordially,

.....

III. A LETTER ON CONCENTRATION

My Dear Sir:

Without concentration practice is useless. The teacher's greatest problem is to secure concentration. It must be cultivated and can rarely be developed by continual criticism. I endeavor to make the work of all my pupils as interesting as possible. I choose as attractive teaching materials as I can find and then I try to present them to my pupils in the most interesting form.

The pupil should never be permitted to practice when genuinely tired. The plan of having the pupil practice immediately upon his return from school is not advisable. Better let him play for an hour or so and then let him read some interesting book for a little while. Then he will be in condition to do some good practice.

The piano should be so located that the pupil may not be distracted by the sight of his companions playing in the street. He should learn to know that his practice hour will be respected. He should know that he will not be disturbed by conversation in the room or by the intrusion of strangers. Time and again I have pupils come to me and say: "I couldn't practice. We had company." I have known weeks to be wasted by "company."

If the pupil apparently has his mind on other things or is not doing the lesson assigned to him he should certainly be reminded by the parent. Anything you can do to assist me in securing concentration will be heartily appreciated.

Very cordially,

.....

IV. A LETTER ON EXERCISES

My Dear Sir:

I frequently have parents ask me: "Why are exercises necessary?" It would be possible, of course, to teach piano without the use of exercises, such as finger technic, scales, arpeggios, etc. In fact, many pianists advocate this, but teaching piano and playing piano are two very different things. Teachers find that exercises are an economy of both time and labor. Exercises then are given for economy. They are short cuts. One exercise may embody movements that may be found in a thousand places in pieces. Exercises make the acquisition of pieces more agreeable.

I do not think that too many exercises are advisable. I endeavor to select a few good ones at a time. Exercises are also desirable in cultivating touch. In pieces the mind of the pupil is diverted by one hundred or more other things. In exercises he can, if necessary, concentrate his mind upon the matter of touch.

My next letter will be upon the subject of regularity.

Very cordially,

.....

V. A LETTER ON REGULARITY

My Dear Mr.....:

Very little can be accomplished in music without regularity. It is very much the same as with school work. In some European countries teachers have arisen who have advocated a plan of public school education upon an irregular basis. The pupils were taught at "all hours" and without system. These methods have always been short-lived.

It is best to have a regular time for practice and the pupil should report to the musical instrument at that time if his inclination, interest, and love for music do not induce him to go to the instrument earlier of his own accord.

The lessons should be regular. A lesson missed always means a set-back. It seems to break the chain and upset the teacher's plans greatly. This is one of the reasons why most teachers make a practice of charging for all lessons lost except in cases of illness. The other reason is that the teacher who reserves a period for a lesson cannot afford to have it forfeited for idle causes. Time is the teacher's stock in trade, and if not taken as agreed, is a loss which no teacher should be asked to sustain.

Pupils should be encouraged to be ready a few minutes before their regular lesson time. Much valuable time is often lost by tardiness.

Very cordially,

.....

VI. A LETTER UPON "REVIEWING"

My Dear Mr.....:

Reviewing old pieces is just as important a part of a child's musical work as acquiring new ones. I always endeavor to have my pupils at work reviewing some old piece. It is human to forget. In piano playing we have not only the mental but the digital side to consider. The fingers need constant practice on old pieces, otherwise the pieces are soon forgotten.

It is better to take fewer new pieces and keep the old ones up than to take a great many new pieces. Most pupils continually clamor for new pieces. If I were to give them a new piece every time they asked for one their work would become very imperfect in a very short time. It is far better to learn the old pieces thoroughly and advance slowly than to have a number of pieces "half-learned."

Very cordially,

.....

VII. A LETTER ON "EXACTNESS"

My Dear Mr.....:

A player who is not exact is always a difficult problem for the teacher. The way to cultivate exactness is by means of slow playing and careful observation of both the notes and the fingers. Inexact players are usually nervous, excitable children, and are frequently ones who are very anxious to become exact, but who have difficulty in securing self-control.

Some of the parents of my pupils may think that I keep them needlessly behind. At the same time I am usually fighting hard for exactness. Nothing makes such a drain upon the teacher's patience or nerves. It sometimes takes months to conquer an inexact pupil. Even when conquered the teacher is obliged to resort to continual vigilance to keep the pupil in control sufficiently long to develop habits in the pupil which will lead to permanent accuracy.

If you hear your child making mistakes, or playing carelessly, the child should be cautioned to play slower and to take more pains. There is always some slow rate at which the pupil can play the passage right. The trouble is that pupils like to "hear how the piece sounds" at the sacrifice of precision. This is a dangerous practice and one which every parent should curb at once.

Very cordially,

.....

VIII. A LETTER ON "INTEREST"

My Dear Mr.....:

Our greatest teachers have all laid much stress upon interest. The parent should leave nothing undone to foster the pupil's interest. A kindly consideration for the pupil's musical welfare, a willingness to listen to the pupil's crude attempts to play and an occasional conversation upon musical subjects will do more to put the child ahead than hours of harsh criticism.

The child should be encouraged to read books on music intended for children, such as Polka's "Musical Sketches" or Tapper's "First Studies in Music Biography." These books will create an interest that would be very difficult to bring about by any other means. An occasional present of a good musical picture for the child's room will also stimulate the desire to excel.

The child should also have the advantage of a good musical paper. A budget of advice suggestion, historical and biographical facts pertaining to music, and a collection of new and interesting music brought to the house monthly have an incalculable effect in sustaining the child's love for music. A good musical paper is always an economy, as the pupil's progress in one year should pay the cost of the subscription for the paper many times over.

If we can maintain the child's interest half of the battle is won.

Very cordially,

.....

CHAPTER VI

SOME FUNDAMENTAL PRINCIPLES OF ADVERTISING FOR THE MUSICIAN

THE presentation of the following fundamental principles is justified because they are recognized and utilized by all skilful advertisers. The reader is obliged to know what constitutes the "practical" before he can apply it successfully to his own work. The respective principles must be thoroughly understood and practised. The writer believes that the following may be easily comprehended, because the main ideas are presented in abridged form.

APPROPRIATENESS IN ADVERTISING

An inappropriate advertisement always defeats the purpose of the advertiser—it is invariably a failure. Circulars, poorly printed on cheap paper, are sometimes productive of good results, but they must appeal to a class of people who are unable to appreciate the refinement displayed in the use of good materials and artistic typography. Since such a circular is rarely intended to reach the unintelligent class, it represents a misdirected effort and a wasteful expenditure of money.

Big black "display" type, startling headlines, bombastic claims, and vivid color combinations may appeal to those who lack culture, whereas the educated and refined are more readily impressed by an artistic display and more conservative statements.

The following, for instance, is an example of how *not* to advertise in circular form (see Figure 1).

Ludicrous as this may seem, it is not so very different from the circulars that are often found in our large cities. The display is ridiculously bad, and the whole circular has fraud written all over it. Let us suppose that the signor had really been a great teacher, and had possessed a knowledge of how his business announcement should have been made. It might have appeared something like Figure 2 on page 30.

This advertisement is modestly written, and, if a truthful

statement of facts, is about all that can be said. It is appropriately worded and is printed tastefully. If the advertiser so desired he might have added his press notices, but since there has been so much corruption of the press, both in Europe and here, the public has learned to place little or no value upon press notices.

Another form of an inappropriate advertisement would be according to Figure 3 on page 31.

Laugh, if you will, but circulars like this one actually do exist. They are founded upon the idea that this is what is needed

Signor Francesco Pomposo

Master Of The Art Of Singing

AND

One Of The Greatest Living Tenors

Signor Pomposo desires to inform his friends and patrons, and the musical world in general, that after years of study and professional experience with the greatest of all singing teachers, he has invented the one method by which the student can ever hope to reach musical success.

Most of the vocal instruction of this day is founded on fraud and ignorance and Signor Pomposo requests parents and pupils to come to him at once so that no time may be wasted with swindlers.

Terms $3.00 a half hour

STUDIO OVER McALPIN'S MEAT MARKET

FIGURE 1.

to convince the public, who, of course, know nothing of music, and are, therefore, devoid of all common sense and good judgment. Not all of these circulars are due to an attempt to defraud the public, but are sometimes due to ignorance of the right manner in which to advertise.

Let us suppose that this advertiser was a teacher who had received a fair musical education in some large American city, and had been located in Smallburg for many years. He would

probably be known by everyone in the town, and had an excellent opportunity to do really good work. His circular is inappropriate in every respect, since he cannot alter the general impression regarding his work. All that he needed was a simple little state-

FRANCESCO POMPOSO

INSTRUCTOR IN THE
ART OF SINGING

SIGNOR POMPOSO is a graduate of the Conservatory of Naples, and for twenty years appeared in leading roles at such famous opera houses as La Scala (Milan), Kgl. Hofoper (Dresden), The Grand Opera (Paris), Covent Garden (London), and the Metropolitan (New York).

¶ During this time Signor Pomposo had excellent opportunities to investigate the different methods of singing employed by his colleagues, and the advantage of this experience to students is obvious.

¶ Signor Pomposo will be glad to meet prospective students by appointment.

Suite Seventy-eight, CARNEGIE HALL

FIGURE 2.

ment of what his work really had been and what his plans were for the coming year.

The musician cannot with propriety adapt circus methods of

advertising, nor can he display glaring posters or billboards without being suspected of humbug and fraud. This does not mean that the musician is denied the use of placards, but does mean that his methods must be more conservative and governed by good taste. Here again it is necessary to consider the class toward which the advertising is directed. Patronage and prestige of any particular kind may be developed by advertising if the character of the advertisements is such that they will appeal to the class addressed. This can only be done by accurately appreciating the peculiarities

THE

WAGNER INTERNATIONAL CONSERVATORY OF MUSIC

OF SMALLBURG, NEVADA

This institution is designed to accomplish the same results as the great music Schools of Europe. Our course is based upon the greatest systems and methods of the world. Why go to Europe when we can give you the same thing here?

We employ three professors and sell music at cost.

Our course runs from the Kindergarten to the Virtuoso. Paderewski made $250,000.00 in less than one year. Why not enter this lucrative business? Call in upon Prof. Miget some day and talk it over.

FIGURE 3.

of the individuals who compose the class which is to be reached. Think of the atrociously printed, badly worded, misspelled circulars that are sometimes scattered around city streets as advertisements of cheap groceries. The main consideration in a circular of this kind is to bring the name of the article and a very reduced price to the eye of the consumer. What if the housewife of very limited means does read, "Blewing 5 cents a bottle" or "Bakig Powdor 15 cents a can." She cares nothing about the spelling

or the printing or the paper. She does not judge the store by these outward signs. To her it is simply a matter of price. She rarely considers quality. She passes over the slang, the grammatical "liberties," and the provincialisms, with little regard for anything but the idea of getting as much as she can for as little as possible. Such a circular appeals to the masses, but it could not appeal to the classes. With the teacher the condition is entirely different. He appeals to a different class, with an entirely different purpose, and should employ different means. One of the most valuable possessions of the successful advertiser is an understanding of human nature and the ability to touch people upon susceptible points.

Appropriateness presents another aspect: that of time and season. It need hardly be said that to advertise concerts or recitals during the summer season, when the public is chiefly interested in travel and recreation, is to invite dismal failure and needless loss. At that time of the year the advertising should be of the reminder kind. Direct advertising for pupils at that time is, despite tempting offers, like sowing seed in winter. There is a right time to sow seed; so, too, there is a right time to advertise particular business and professional propositions. Still it is unwise to discontinue advertising during the summer seasons. Experienced advertisers simply do less circular advertising and devote their efforts to stimulating correspondence with new pupils at a distance from home by employing the use of musical educational journals in order to secure the names of those who are likely to be interested in their work. These musical magazines are forwarded to the readers during the entire summer, and it is during the summer that the readers of such magazines often determine just where they will study during the coming season. Opposite is an appropriate form for an announcement in a summer journal, and one which should bring good results, if the reputation and ability of the teacher is such that the advertisement can be successfully "followed up" (see Figure 4).

INDIVIDUALITY

Individuality is that characteristic in advertising which indicates to some measure the personality and the original ideas of the advertiser. It is the quality which makes his advertisement different from others and, therefore, attracts attention thereby. John Wanamaker's advertisements are original. The great mer-

chant has sought men who can present his ideas upon selling his merchandise in an original manner, with original type, original illustrations, original arrangement. In fact, he has adopted the catch words "John Wanamaker, Originator." Among advertising men he is considered one of the greatest of all advertisers. His advertising has the characteristic of individuality strongly marked, so that when the reader who is familiar with his style takes up a

HERBERT WILSON MASON

INSTRUCTOR IN ARTISTIC
PIANOFORTE PLAYING

¶ Mr. Mason is now completing his arrangements for the coming season, and those who desire to enter his classes are requested to write at once for a newly issued prospectus describing the methods employed and including letters from some of the celebrated teachers, whose ideas Mr. Mason has incorporated in his work.

Season opens September 18th
Students are requested to register not later than September 6th.

THE MASON STUDIO
37 Grant Chambers BOSTON

FIGURE 4.

paper, he can identify the advertisement without even looking at the name attached.

BREVITY

The good advertisement is always brief and right to the point. One unnecessary word is an extravagance which should be carefully avoided. The reader's attention and the advertising space are both far too costly to waste upon words that are not designed

to bring real business returns. Henry Ward Beecher used to say: "If you want to make a switch tingle, cut off the leaves." It is the same in advertising. Most music teachers fill their circulars with great quantities of words which can have only one effect—they increase the printer's bill. In telling what you desire to say, do not be so sparing of the proper words that your statements seem bald, uninteresting, or meagre. The great author Balzac frequently said that there was always one best way of saying anything. Find that best way and do not ruin your circular by inserting unnecessary words.

The following is an example taken from a circular picked up in a music store:

> "Mme..... has continually striven with great persistence and will without question continue to strive with a similar amount of that highly necessary quality, to bring the advantages of her world-renowned methods, which have met with the approval of the greatest teachers living, and dead, before her pupils in such a way that their minds may be intelligently guided to perceive the great vocal truths she presents."

It is hardly necessary to say that the above would appear to far better advantage thus:

> "Mme.....'s sole effort is to give her pupils the advantages of the systems she employs. These systems have won world-wide approval."

ATTRACTIVENESS

Attractiveness, as we employ the term here, should not be confounded in the reader's mind with beauty. The power of attracting the attention is the first thing which the advertiser must cultivate. All of his advertisements must first attract attention, then hold attention, then create a desire for the article advertised, and then practically induce the prospective customer to resolve to purchase the article. Advertisements that fail to do this are worthless. The ultimate aim of all advertisements, musical or otherwise, is to make a purchaser, and this aim should never pass from the advertiser's sight.

Take up a copy of Harper's, Scribner's, or the Century magazine of twenty years or more ago, and note how greatly all advertisements have improved from the artistic standpoint. This must pay

or the advertisers would not spend their money in this way. Even as prosaic an article as soap is sometimes exploited with drawings that are really works of art. Another improvement you will notice is the improvement in the neatness, distinctness, elegance, plainness of the type, and general arrangement of the advertisement. The musician, as a general rule, should avoid artistic "creations" in his advertising. In advertising one's art it is better to rely upon simple strong type, tastefully arranged, with plain borders and simple "line drawings," rather than resort to an excess of ornament.

PLAINNESS

In preparing the "copy" or the text of your advertisement avoid technical terms. Make your meaning clear by the use of the simplest and most precise terms you can possibly employ. Do not rant about scientific principles, but make a plain business statement which you are convinced can be comprehended by those whom you desire to secure as patrons. Remember that the only reason you are spending your money in printer's ink is to make business. In preparing the "copy" it is a splendid plan to conceive of an imaginary audience composed of the people you expect your circular to reach. Then talk to these people as though they were present "in the flesh," and talk to them in such a manner that they will be alert to every word you have to say, and will be convinced without question when you have finished. It is a great deal harder to hold the attention of an audience through print than it is through the voice, and yet holding the attention is one of the most difficult tasks of the orator and speaker. This is one reason why the good advertising "copy" writer gets a very large salary.

DIRECTNESS

Many advertisements of musicians and music teachers lose their force by being badly aimed. It is well to remember, in preparing an advertisement, that the shortest distance between two points is a straight line. Short, direct statements free from ambiguity are the most forcible and the most convincing. First, fix the point you desire to make firmly in your mind, and then go straight for it. You must take as little of the reader's time as possible. He does not read your circular to be entertained. He reads your printed

matter for his business advantage. Advertisements must be written and rewritten until every superfluous or questionable word has been cut out. At the same time the words you do use must hold the reader's attention as in a vise.

ATTENTION

Your advertisement must, first of all, gain the reader's attention. It is to be supposed that the reader of the advertisement is more or less interested, or else he would not give it or you a moment's thought. The average musician could not be persuaded to read the advertisements of a manufacturer of hoisting machinery, for the simple reason that he is not interested in hoisting machinery. Similarly, those who are not interested in the matter of securing music lessons are not likely to be interested in your advertisements. For this reason you must address yourself to those who in all probability would find it to their advantage to secure a good teacher.

Experienced advertisement writers resort to many devices in order to attract attention. Usually some particular feature of the advertisement is so emphasized as to give it especial prominence. Sometimes it is a grotesque illustration, and again it is an attractive kind of border. The application of these devices is governed by two elementary, fundamental principles of attraction and individuality. In the case of the musician a grotesque illustration or an over-ornamented border is inappropriate because it is in bad taste. One of the most effective means of securing the attention of the reader of your advertisement is curiosity. Curiosity leads to interest.

INTEREST

In the good advertisement the reader is approached in a manner so clever that his suspicion of being tempted is never aroused. It is human nature to evade being induced to do anything or purchase anything against one's will. The over-zealous salesman often loses his commission by giving the purchaser the idea that he is particularly anxious to make a sale. Consequently, shrewd "ad. writers" employ catch lines or head lines that have a strong appeal to the reader's tastes, emotions, convictions, or requirements. With a careful introduction and without any abrupt transition the reader is led gradually and unsuspectingly to the

body of the advertisement, where he is quietly and unostentatiously introduced to the teacher's business proposition. This leads to the creation of desire.

DESIRE

Desire depends upon self-interest. The buyer must be convinced that it will be to his advantage to possess the article advertised. He must see this himself, from your description of the desirability of the article you are trying to sell, whether it be music lessons, diamond rings, mortgages, or soap. If you over-urge the matter by arguments that are too strong your case is lost. The purchaser must make up his own mind, and your only means of reaching him is through his imagination. You cannot compel him to require your services. You must lead him to compel himself. After the desire has been created you must work for the complete conversion of the buyer, which results in resolve.

RESOLVE

In leading your prospective patron to resolve to have you teach his daughter, wife, or son, as the case may be, your work is not done until you have induced him to resolve to engage you at the earliest possible moment. Therefore, at the end of your circular or advertisement the main issue only must be considered—"to study or not to study." Having created the desire by showing the desirability of music lessons, the reader must be urged to act in such a way that he will not suspect that he is being urged. He must be persuaded that immediate action is necessary if he hopes to benefit by the transaction. He has been led to believe that the study of music is essential to his comfort, his happiness, his physical and mental well being. He must, therefore, be induced to avoid postponements of any kind whatsoever.

CONCLUSION

Strictly speaking, an advertisement is a complete literary composition that combines the rhetorical principles of *Description*, *Exposition*, *Argument*, and the underlying principle of *Persuasion*.

Here follow some model circulars and advertisements which indicate the proper application of some of the points we have discussed.

THE PURPOSE.	THE CIRCULAR.
	How Music Helps Brighten the Home
Gaining the reader's attention.	The author of "The Reveries of a Bachelor" speaks of "that glow of feeling which finds its centre and joy and hope in the home." The home is the foundation of all that is best in society, and the opinion of great educators is that nothing contributes quite so much to the joy of the home circle as *music*.
Gaining the reader's interest by appealing to his judgment. Desire cultivated.	The study of music keeps the interest of young people in the home and in home amusements. Great thinkers place the highest value upon musical training as a means leading to refinement, culture, and self-control. It will unquestionably be beneficial to have your child study music.
Music represented from the commercial side. Desire cultivated.	A musical education may often be turned into a livelihood in later life, if through an emergency your child should be obliged to earn a living.
Inducement, persuasion, argument.	The methods of instruction employed by Mr. John L. Dentmore have received the approval of the foremost educational authorities here and abroad. The accompanying extracts from testimonials received from pupils indicate the success which Mr. Dentmore's methods have obtained.
Resolve.	Mr. Dentmore will be glad to confer with you by appointment. A postal mailed to-day will be the first step in your child's musical education. The longer this is postponed the more difficult will be the task and the more limited the opportunities.
Terms.	Mr. Dentmore's terms are $20.00 for twenty lessons of one-half hour in length.
	Studio address: John D. Dentmore, 31 Blessinger Ave., Gallington, Ill. Telephone, 3724d Wilton.

This form could readily be condensed for newspaper advertisement thus:

	Music Brings Joy to the Home
Attention. *Interest.* *Desire.* *Resolve.*	Parents who desire to give their children the advantages of the culture, refinement, and self-control that comes with music study, and add so much to the joy of home-life, are requested to communicate as early as possible with Mr. John L. Dentmore, whose teaching methods have received high endorsement both here and abroad. Studio address: John L. Dentmore, 31 Blessinger Ave., Gallington, Ill. Telephone, 3724d Wilton.

Note that the terms are omitted in the newspaper advertisement. Few private teachers find it advisable to publish their terms in newspapers, although conservatories advertise widely in this way.

CHAPTER VII

MECHANICAL DETAILS IN PREPARING THE COPY

It is necessary for the professional ad.-writer to know much about the kinds and arrangement of type. His knowledge is not the complete one of the printer, but is the constructive one of the skilled arranger of advertisements.

Type is measured by its length—top to bottom—but never by its width. Formerly type was divided into many classes with special names, such as pearl, nonpareil, brevier, etc. This classification has been replaced by the modern system, which is based upon a scheme of points, each point being one-seventy-second of an inch in height. Thus, an inch space is seventy-two points deep—not wide.

Since an inch contains seventy-two points, the number of lines that will exactly fill an inch space with any given type may be computed by dividing seventy-two by the point size of the type selected. Thus, in the case of eight point type, or type eight points high, nine lines would be taken, as seventy-two is divisable by eight into nine parts. Such reckoning is of value only when the approximate number of words to the line is known.

Type is set in two ways, called "solid" and "leaded." Printed matter in which the lines are separated by a two-point space is called "leaded." Printed matter in which the lines of type are not separated is called "solid." Consequently matter set "solid" occupies less space than matter set "leaded."

The face of the type does not show its point size. The body or solid metal base upon which each type is cast is always larger than the face. The points, therefore, are computed by the size of the body.

It is by no means necessary for the teacher to have an exhaustive knowledge of the endless and ever-varying styles of type. Some representative specimens of the types in current use are shown at the end of this chapter. To be able to recognize these much-used styles will be found of advantage to the teacher who desires to prepare his own advertising copy.

Printers divide type into two general classes—"display" and "text." Display type refers to large and heavy-faced type; the appearance of this type in print is black. Text type is small or light-faced type. The most practical type for the body of an advertisement is very probably "old style Roman." "Old style Roman" is made in several slightly differing varieties, and every printer carries at least two or three styles. The general

CONSERVATORY OF MUSIC
Of the City of Ralton.
ARNOLD JENKINS, - Director.
Amply Endowed
THE BEST IN AMERICAN AND
European methods leading
to the highest musical
ATTAINMENTS.
Full course of
THREE YEARS
Under the direction of
RENOWNED TEACHERS.
Booklet sent gratis.
Address director
34 ST. JAMES PLACE.

FIGURE 5.

custom is to indicate "old style Roman," leaving the selection to the printer.

Display type should be used sparingly and with great judgment and discretion. Its object is to attract and to emphasize. The effect of over-display is rawness and coarseness. Two styles or, at the very most, three are sufficient for all practical purposes.

The above advertisement shows how the use of too many varieties robs the advertisement of unity and force.

Figure 6 is an example of the same advertisement set up in two simple strong styles of type which "blend" nicely.

The possibilities of typographical effects can be appreciated only by a careful study of advertisements.

A troublesome factor is that of words, that is, to know approxi-

Conservatory of Music
of the City of Ralston

Amply endowed. The best in American and European methods, leading to the highest musical attainments. Full course of three years. Under the direction of renowned teachers.

BOOKLET SENT GRATIS. ADDRESS
ARNOLD JENKINS, Director
34 SAINT JAMES PLACE

FIGURE 6.

mately how many words will fill a given amount of space. After the number of square inches has been found, the following table will afford much assistance. The table is a guide as regards matter set only in old style and containing but few paragraphs. From 10 to 25 per cent. of the words should be deducted where many paragraphs are used. When type heavier than old style is used,

the safest course is to refer to some advertisement and count the number of words within a given inch. This latter expedient is also advisable when reckoning for display lines or wherever heavy-faced or large type is employed. Under all circumstances crowding must be avoided.

TABLE I.

NUMBER OF WORDS, APPROXIMATELY, PER SQUARE INCH

	Words to Sq. In.		Words to Sq. In.
18 Point, solid	7	9 Point, leaded	21
14 Point, solid	11	8 Point, solid	32
12 Point, solid	14	8 Point, leaded	23
12 Point, leaded	11	7 Point, solid	38
11 Point, solid	17	7 Point, leaded	27
11 Point, leaded	14	6 Point, solid	47
10 Point, solid	21	6 Point, leaded	34
10 Point, leaded	16	5 Point, solid	69
9 Point, solid	28	5 Point, leaded	50

"Leaded," as here used, means an opening of lines with 2-point leads.

Advertisements in newspapers are of two kinds; namely, display and classified. Display advertisements are those where pictures, cuts, elaborate border arrangements, and type display are used. Classified advertising permits of no display whatever. Space for advertising is sold at so much an agate line; frequently classified advertising is charged for by the word. An agate line is one set up in 5½ point type. The rule is to allow fourteen lines to the inch. No allowance for display lines is made in this computation. In case one display line may take the place of ten agate lines, then ten agate lines are charged for. If a publisher's rate is $1.00 an agate line, it is plain that since fourteen lines fill an inch space, such a space would cost $14.00; two inches cost $28.00; and so on. In small cities newspaper space is usually sold by the inch instead of by the line.

Whether the rates for space are high or low depends, of course, on the circulation of the paper. Skilled buyers of space figure the rate at so much an inch for each 1000 of circulation. To make this clear: A publisher may give out his circulation as 50,000 copies and his rate as 30 cents an inch. Now what is the rate per inch, per thousand of circulation? One thousand is one-fiftieth of the entire circulation; one-fiftieth of $30.00 is 60

cents. Sixty cents then is the rate of *comparison.* Suppose a paper with a circulation of 30,000 copies charges $15.00 an inch. Here the same figuring shows that an inch, a thousand of circulation, costs 50 cents—only 10 cents less than the first paper, and a difference of 20,000 in circulation. Plainly, the first paper is the cheaper. The reader should thoroughly master this method of calculation, and should use it in comparing the respective rates of his prospective mediums. Frequently such figuring will show that the paper with the more expensive rates is actually the cheapest. Newspaper rates are figured on a basis of daily circulation. The usual rate is 29 cents a thousand of circulation for an inch space. A country newspaper with a circulation of 3000 copies a day charges $4.00 a month for an inch. This paper publishes no Sunday edition; hence, one-twenty-sixth of $4.00 is about 16 cents for an inch each day. Is the rate high or low? The same process of figuring shows that the rate is but little more than 5 cents an inch for every thousand papers circulated. The rate is, therefore, unusually low.

The next matter of importance concerns the "lay out" of the advertisement. When the advertisement is prepared for the printer, a space commensurate with the space the advertisement is to occupy must first be laid off on paper. Only display lines are printed in by hand. The body or text matter must not be written on this, the display sheet. Outside, by means of marginal references, type styles, borders, place for illustrations, and type sizes are indicated. On a separate sheet of paper the entire advertisement is written out in full, preferably with a typewriter. When illustrations are to be used a space the exact size of the cuts must be ruled off; proofs should be pasted in when possible, and when not, a simple statement of "*cut*" is sufficient. The display sheet should also tell what space the advertisement is to occupy, when it is to appear, and how often. A proof of the advertisement should always be solicited, and this should be closely examined and corrected.

TYPE SPECIMENS

6 Point Light Lining Gothic

THE FIRST GOOD RULE FOR DRIVING A
Nail into a board is to get your 123456

6 Point Heavy Lining Gothic

EYE ON THE NAIL AND,
Similarly the first rule 123456

8 Point Cheltenham Old Style

BOAT IN A STRAIGHT LINE
Unless he pick out some one 123456

8 Point Cheltenham Wide

TIME TO EXPLAIN WHAT YOU
Know. It takes a lot of 123456

8 Point Jenson Old Style

YOU CAN DO ANYTHING
That will satisfy everybody 123456

10 Point DeVinne

PROFICIENCY IN SMALL
Things, and the 123456

10 Point Caslon Old Style

ARE PROFICIENT IN BIG
Ones. Don't slight the 123456

6 Point Old Style Antique

FOR DRIVING A FACT INTO A
Man's mind is to see that fact 123456

6 Point Latin Antique

CLEARLY YOURSELF. A
Man can't sail a cat 123456

8 Point Cheltenham Bold

PARTICULAR OBJECT TO
Point at. It takes a long 123456

8 Point Cheltenham Old Style Italic

DEEP STUDY AND A LONG
Spell of hard trying before 123456

8 Point Jenson Old Style Italic

SOME SMALL POINTS THAT
Mean a big business show 123456

10 Point DeVinne Condensed

OBSERVER WILL USUALLY TAKE
It for granted that you 123456

10 Point Caslon Bold

TRIFLES—THEY ARE
Like pebbles from 123456

12 Point Camelot Old Style

WHICH A GEOLOGIST can glean information 123456

12 Point Della Robia

A LOOKOUT for lessons everywhere. Don't 123456

14 Point Ben Franklin

HOW MEN know their business 123456

14 Point Winchell

ONE OF THE things a man 123456

18 Point Jenson Heavyface

HAS TO learn before he 123456

18 Point Post

ACHIEVE success 123456

CHAPTER VIII

HALF-TONE CUTS AND ILLUSTRATIONS

CUTS for advertising purposes are ordinarily of three kinds—electrotypes, line cuts or zinc etchings, and half-tones. Of these the electrotype is most common.

Electrotypes are reproductions of type matter which has been previously set up or of original half-tones or zinc etchings. An impression of the matter to be electrotyped is first made in wax. This wax mold is then subjected to an electro-chemical bath, by which a thin layer of copper is evenly deposited upon the mold or wax impression. This copper shell is then filled with metal to the thickness of an eighth of an inch. The electrotype is then trimmed and blocked (nailed) upon metal or wood. The electrotype is especially useful for newspapers.

Half-tones are made from original drawings or photographs. These are also subjected to the electro-chemical bath. Half-tones are principally used in magazines where a good quality of "coated" or glossy surfaced paper is employed. They are not quite so suitable for newspapers using cheaper paper.

Line cuts are made by an electro-chemical process. A line cut may be made from any drawing, signature, etc., in which black ink has been used upon a light, preferably white, paper. Zinc cuts are cheap and are adapted for use in newspapers, circulars, etc.

The approximate cost of a first-class electrotype is 4 cents a square inch, with a minimum charge of 40 cents. The cost of line cuts or zinc etchings is 8 cents a square inch, with a minimum charge of 60 cents. The cost of the best half-tones is usually 18 cents a square inch, with a minimum charge of $2.00.

The following illustrations are half-tones. Note that the surface is covered with a fine, screen-like series of lines. The excellence of the half-tone depends largely upon the care taken in the manufacture and upon the size of the screen. A "coarse screen"

half-tone is adapted for rough papers, while a "fine screen" is best adapted for papers having a glossy surface.

Illustrations of half-tones.

Fine screen.

Coarse screen.

FIGURE 7.

The following are illustrations of what are known as line cuts. Photographs cannot be reproduced in this manner, but it is the best method of reproducing designs or any drawing made of lines.

Illustration of line cut.

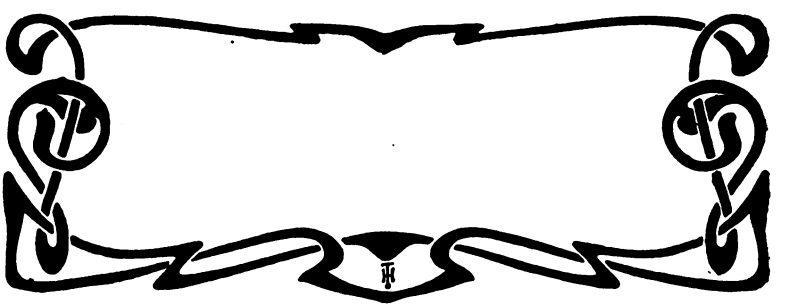

FIGURE 8.

It is always best in either process to have a larger picture or design than the finished cut is to be, and reduce it in making the printing plate. (See Figures 7 and 8.)

ILLUSTRATIONS

Illustrations of the proper kind add so much to the attractiveness of advertising that they may be said to pay in almost every case. Mr. George H. Powell, a widely known authority upon advertising, speaks thus of illustrations:

"It is only necessary to appreciate the wonderful effect of pictures and cartoons in general to get a fair idea as to the power of the properly illustrated advertisement. Pictures have driven thieves from power and disrupted political parties. Pictures have educated ignorant people and turned bad men into righteous paths. Pictures have molded public opinion and have created sentiment where mere words would have failed, and all because they are able to tell a story at a glance, and then photograph that story on the brain."

Illustrations of line cuts.

FIGURE 9.

A good illustration should really illustrate the article advertised, or a related idea or some important feature of it. Mere catch lines should not be illustrated nor should illustrations be employed solely because they are funny or likely to attract attention. The illustration must do more than attract attention. It must make the reader think. Pictures should tell their own story, arouse emotions, or convey a good argument. For instance, a picture of a woman playing a mechanical piano in a finely furnished home, to an audience composed of the home circle, has far more power than a picture of the instrument itself.

Most artists resort to portraits of themselves to serve as illustrations of their advertisements. If the advertiser has a particularly

attractive face, this method of advertising may have some value. In some cases the portraits are anything but advertisements. How is the artist to know whether his face is distinctive or interesting enough in itself to attract attention to the advertisement. The artist who had made a success at some important oratorio concert might find a photograph of the choral society itself, taken on the stage of the auditorium at a rehearsal, of value in connection with her future advertising. Pictures in operatic costume, if effective, might also be used in connection with advertisements. This, however, is not generally advisable.

The teacher who can successfully secure a flash-light picture of the audience at one of her studio recitals might find this an effective means of illustrating a booklet. A picture of an interested harmony class, or musical history class, might also induce some parent to want his child to have the advantages of similar instruction.

In all cases the illustration should give the suggestion of naturalness. It must look as though it grew right out of the advertisement. The idea is the principal thing. An effective advertisement illustration need not always be a great work of art. The teacher will be amply repaid by inventing ideas for good illustrations.

CHAPTER IX

WRITING "COPY" FOR MUSICAL ADVERTISEMENTS

No general would think of going forth into battle without having previously studied and planned his means of attack. Every shot must count, and a gun is useless if the gunner cannot hit his mark. Misdirected advertising is also frequently wasted advertising. Proper preparation is the first step and persistence is the second.

The old idea in advertising was to "get your name up," and there can be no question that every time one's name gets into print in such a manner that it will surely meet the eye of some reader,

LEOPOLD LAVITSCHSKY
Concert Pianist and Teacher

FORMERLY ASSISTANT TO
THEODORE LESCHETIZKY
Soloist with Berlin Philharmonic
Refers to Many Enthusiastic Pupils

30 Potsdamer Strasse BERLIN W.

FIGURE 10.

your publicity is being extended. However, this method can be improved upon in such a way that the advertising space you purchase may be made to yield you larger dividends. You really need something more than your name and address, unless you have previously established a reputation. For instance, the name of Godowsky, accompanied by his address, published in a Berlin paper, would be sufficient for Godowsky, because he has made such a reputation in the past that the musical public knows that Godowsky's services as a teacher are highly desirable.

However, the name and address of, let us say, Leopold Lavitschsky in the same paper might be of little value, because Lavitschsky has not established his reputation, and it will be necessary for him to communicate something of his purposes and accomplishments to the public through the medium of his advertisements. Let us suppose that Lavitschsky had been a pupil of Leschetizky or Moszkowski, or that he had met with success in other ways, such an advertisement as the following might be of value to him.

How readily this application may be made to the teacher living in a small city can be seen by the following:

ALICE WILSON
Teacher of Pianoforte and Harmony

Organist Third Presbyterian Church
Makes a Specialty of the Highly
Successful Mason Method of
"TOUCH AND TECHNIC."

34 Clinton Street, HARRISON, IA.

FIGURE 11.

The advertiser in a country town who takes space in the program of some church concert and fills it with the words "Compliments of J. Jones & Co., 322 Woods St.," may find this profitable, because his store is known to every one in town and this advertisement simply serves to show that he is interested in the support of the concert, but the advertiser in a musical paper, who simply inserts a card, could make his advertising expenditure very much more profitable by increasing the size of the space, and add to the drawing power by improving his copy. His name and address are all right in a way, but this should be supplemented by larger advertisements printed regularly or occasionally. Fifty dollars a year for a card in a musical paper, seen by but few others than the advertiser himself, is unquestionably a very expensive and sometimes profitless form of advertising. The great advantage of the

professional card is in connection with a directory in which many names appear in such a manner that the subscriber to the journal may refer to this directory when in need of the address of the advertiser.

John Smith's idea of advertising goes no further than to place his card in the local newspaper. Prof. Humbug does the same thing. Both cards simply state the teacher's name, his vocation, and his address. Surrounded by the advertisements of the baker, the grocer, and the candlestick maker, they are rarely seen by the reader of the paper, with the exception of the advertiser himself. The cards tell but little and the uninformed public has no means whatever of determining, by this advertising, which advertiser will prove the most profitable for him to patronize. The reader needs to be informed, instructed, and interested. If the advertiser follows the advice we have already given he will be able to do this effectively.

After all has been said, the so-called middle class probably furnishes the best customers for the music teacher. In writing the copy for the advertisement, the ambitions, concerns, resources, tastes, needs, etc., of this class must be weighed. The local newspaper is undoubtedly the quickest and most economical way of directly reaching this class. Regarding the character of the copy, it would be well for the first two or three months to give the teacher's name considerable prominence. When the teacher feels that his name has been in print enough times he may then change the nature of his advertisement so that it will include more matter of a personal nature. In all cases, the headline should be of such a nature that it will appeal to the reader. He is not particularly interested in your name, but he is mightily interested in his own needs. It is to these needs that you must appeal if you will win and hold his attention. Your name may appear at the end of the advertisement in type of, let us say, 12 or 14 point. It is not wise to have the name appear at both the top and the bottom of the advertisement. Once is quite enough.

In reaching the viewpoint of the customer of the middle class it is well to have some guide to assist the teacher in systematically considering the desires and needs of the prospective customer in reference to music. The author of this work has found the following analyses of the advantages of music of value in originating advertisements:

MUSIC AS AN ACCOMPLISHMENT

Music is entertaining in the home, in the club, in society.

Music is charming, delightful, enjoyable as a means of self-amusement.

Music, as an accomplishment, is unequaled, and is the most appreciated of all accomplishments.

PIANO PLAYING

Always popular, fascinating as a study, pleasing as a diversion, and an excellent relaxation.

GOOD MUSIC

Elevates the mind; improves the taste; leads to culture and a broader education; develops the artistic sense; engenders the respect of sensible people.

RIGHT METHODS

Save time; save money; save work; save worry; save disappointment; give greater satisfaction; are cheaper in the end; lay a firm foundation for future work; have a commercial value for the teacher.

WRONG METHODS

Expensive at any price; lead to failure, disappointment, delay, and future hardships. Sometimes destroy chances of a musical future.

TONE—ATTRIBUTES OF TONE

Beautiful; singing; buoyant; soft; loud; noisy; appealing; captivating; clear; sweet; flute-like.

INTERPRETATION

Artistic; inartistic; responsive; musical; effective.

By such means you can bring to ready consideration the "selling points" by means of which you must appeal to your future patrons.

After an advertisement has been prepared it should be severely criticised. The following test questions will be found of value: Does it catch the eye? Does it arouse interest? Does it create

desire? Does it turn desire into resolve? Does it induce the reader to act? Does it tell the truth? Does it convince? Is the copy clear; concise; complete; logical; grammatical; properly illustrated; properly spelled; properly punctuated; and properly paragraphed?

KEEPING AT IT

An advertising campaign should be well mapped out in advance. The experienced advertising agent's first consideration is his appropriation. He determines just how much money he will have to spend. It is then his duty to squeeze just as much in the way of returns from this appropriation as he possibly can. Therefore he is particularly careful about the distribution of his appropriation. The money must go only where it will bring results, and it must be directed in such a manner that results will come regularly. After the teacher has determined just how many inches of space he can purchase in the medium he has determined upon with the means he has at hand he must also consider the matter of having his auxiliary advertising in the form of booklets, folders, cards, circulars, programs, recitals, lectures, concerts, social events, etc., ready, so that he can make the most of the returns from his newspaper advertising without loss. The campaign, from beginning to end, must be outlined upon paper. Faint-hearted, indecisive efforts—now a circular, then a recital, then nothing—never brought success to any one. Spasmodic efforts have convinced more than one vacillating musician that "there is nothing in advertising." The musician must build with his advertisements as the mason builds with bricks. If he stops with the wall half-way up his work is next to worthless. Plan rightly, then follow the plan.

CHAPTER X

HOW TO GET UP AN ATTRACTIVE ADVERTISING BOOKLET

HERE again the advertiser must continually remember that his whole object in advertising is to get business. If the advertisement does not bring pupils, it represents just so much money thrown away. In advertising the teacher must tell his story, his whole story, and nothing but his story. Advertising is nothing more than a means of educating or acquainting the public so that it will be informed upon the various points of desirability regarding your business. The booklet is especially valuable to those whose resources preclude the use of large space in the newspaper or in the magazine. It enables you to tell your whole story at a cost that is very much less than that of newspaper advertising. It does not, however, appear quite so economical when the fact that the newspaper prints more copies of your advertisement and distributes it in a manner that would be impossible for you to do. The booklet, nevertheless, has another advantage which you should not overlook. When a prospective student visits you or writes to you requesting information, you cannot very well tell your story without appearing egotistical. It is quite a different matter when your story is told in your booklet. Moreover, your patron will want to know just what your booklet contains and you will both be spared valuable time by having a booklet at hand. No teacher should try to do business without a little booklet of some sort.

In preparing the booklet, place yourself in the position of the prospective customer. Think of all the things you would want to know about a teacher and seek to avoid anything that might not interest you. Look upon your own circular as that of some one else, who was trying to induce you to spend money for services to be rendered. After a little thought you will realize that your booklet must at least have the following characteristics to be a good "all-round" booklet:

THE RIGHT SIZE

The matter of convenient size is a very important one. The booklet that is too large to be mailed in anything but a special envelope is difficult to distribute. For this reason a booklet three inches by six inches, which may be slipped into the ordinary commercial envelope, is a desirable size. This is also of a convenient size for a man's pocket, and the father of your prospective pupils, who may not have time to read your announcement at the breakfast-table, may slip it in his coat pocket and finish reading the circular down town, while at luncheon.

The booklet must be inviting, refined, and attractive in appearance. The cheap printer is always the most expensive one in the end. His work is dear at any price. It is also wise not to economize upon the quality of the paper and upon the kind of illustrations you intend to use. A bulky booklet, that is, a booklet of more than sixteen pages, is also not advisable. It is very unlikely that anyone could write more than sixteen pages of material about you and your work in such a manner that it would be absorbingly interesting enough to make good advertising copy. It is better to issue two or three short booklets than one long one.

In preparing the booklet for the printer, a "dummy," or lay-out, must be made. This is made to resemble the finished booklet as much as possible; all of the pages are numbered; and the copy that is to go upon each page is indicated.

MAKE THE CIRCULAR BRIEF

In preparing the reading matter the writer should bear in mind all the principles of advertising we have previously described. Above all things, do not waste words, and make every sentence in your booklet of such a nature that that in itself would attract attention. Short sentences are much more easily read than long ones. The reader may read thirty or forty short paragraphs, whereas nothing could persuade him to read the same matter set solid. Consequently, it is best to employ the very short paragraph idea, which so many advertisers have found practicable.

Advertisement writers frequently resort to the use of the personal pronouns "you" and "yours" for the purpose of making the advertisement more direct in its appeal. The advertiser must keep himself in the background. So many advertisements are nothing more nor less than egotistical and often extravagant mediums for

printed self-admiration. Outwardly, at least, the advertiser must never be interested in himself. His solicitude must be for the person he is trying to reach. Consequently, the advertiser is interested in *your* ambition, *your* desires, *your* needs, *your* wants, *your* pleasures, *your* future. Finally *you* become convinced and the advertiser has your business.

THE VALUE OF TESTIMONIALS

The genuine testimonial represents one of the most compelling and valuable forms of advertising. Testimonials that have the ring of sincerity are always within the reach of the teacher. Teachers are sometimes confronted with the swindler who will, for a consideration, print testimonials and diplomas representing that the teacher has studied in some great music school, or that she has met with immense success at some metropolitan concert. That testimonials of this kind can only lead to ruin, need not be mentioned. Fortunately, the operations of such swindlers are confined to a very few conscienceless and weak-minded individuals, who hang to the belief that it is better to purchase fraud than to win success.

I know of no better way in which to get good testimonials than that of sending regular monthly report letters to the parents of pupils. These should be informal letters, kindly in tone and showing the teacher's real interest and concern in the welfare of the child. Such letters naturally bring a reply in which the parents' satisfaction is apparent. No better recommendations could be desired by teachers. It is needless to say that the teacher should invariably secure the permission of the parent before using a testimonial.

In the booklet proper, the testimonial may, of course, be set up in type, but a better method is to have a fac-simile made of such testimonials. Fac-similes of handwriting are very reasonable in price. Let us suppose that the teacher has some five or six such testimonials of the kind she intends to use. First, determine the size of the space the testimonial is to occupy, and then have the cuts made of the entire six at once in order to reduce the expense. The effect may be heightened by printing beside the testimonial a small half-tone portrait of the pupil, particularly if the pupil has an attractive face. This is indicated in the layout for the model circular which appears later.

PRESS NOTICES

The public has come to place little confidence in press notices, unless the standing of the journal that printed the notice is so widely known and possesses such a firmly founded reputation for honesty and incorruptability that the notice really has some weight. Press notices from the average country newspaper are practically worthless. Why? Because the country editor is so hard pressed for news that he often is glad to get anything to fill his columns, and because the country critic, notwithstanding his good intentions, has no critical knowledge of any value. It is the established policy of all papers with small circulations to avoid printing anything which might in any way offend any reader, and particularly readers connected with church and fraternal organizations. Equally worthless are opinions from musical journals whose reading columns are influenced by advertising considerations. The public is no longer deceived when it sees the portrait of a prominent artist or some obscure individual upon the cover of such a journal, because it knows that in some cases the artist has paid, and paid well, to place it there. Musical journalism in America has suffered by this vandalism, and the musicians who patronize such papers are in a class with the advertiser who would fight to buy the privilege of plastering the national capitol with his circulars. American musicians should leave nothing undone to acquaint the general public with the worthlessness of the testimonials that are secured through purchase in this contemptible manner.

Two or three well-selected press notices are better than a dozen chosen without discretion. In some cases the critic of a journal has acquired prominence as a writer, as have, for instance, Mr. Louis C. Elson, of Boston; Mr. Geo. K. Upton, of Chicago; Mr. H. T. Finck, of New York. These names in themselves bear additional weight and in some cases it might add to the drawing power of a circular to have their portraits printed beside their testimonials; but it should also be remembered that, while these famous critics are well-known to music-loving people, they are quite unknown in many cases to people who take no particular interest in music or music study.

The title or heading is of utmost importance. What you print upon the first page often determines whether or not the circular will be opened for perusal. Some teachers, who desire to make their

PAGE 1.

Some Very Good Reasons Why It Pays to Invest in The Right Kind of Music Lessons. :: ::

"In sweet music is such art
Killing care and grief of heart."
—SHAKESPEARE.

Page 2 is blank.

PAGE 3.

HAVE you ever thought for one moment what a desolate place the world would be without music?

Have you ever realized that the most highly cultivated and advanced nations of the world have been nations in which music was highly prized?

Have you realized that music is now looked upon as one of the great essentials in the education of the cultured man?

Think over these things for a minute or so and then read the following pages.

"A player may have technic and yet neither soul nor intelligence."—GOETHE.

PAGE 4.

IT makes little difference whether you are studying music for the home circle, the concert hall, or the opera, your time and your effort are valuable to you. Thousands start studying music only to find out that they are going the wrong way. Does it pay to pay twice for anything?

Isn't it better to seek a really good teacher at the start? How can you find such a teacher?

Surely not by means of a hap-hazard recommendation. The teacher must show results of training and of teaching.

"All training is founded upon the principle that culture must precede proficiency."—HERBERT SPENCER.

PAGE 5.

VERY few people know that the greatest delight in music comes through the understanding of it. You have seen advertisements of piano-playing devices showing the operator in the seventh heaven of delight.

This is very rare because the highest in music is not revealed to the pupil until the pupil has earned the right to enjoy it.

Then, what does the presence of the pupil with a good musical education mean in the home! what hours of brightness, melody, happiness!

More than this, the pupil is being benefited every day. Music improves the mind, leads to the better discipline of the body, refines the taste and builds up the character.

Surely these are benefits which no thinking parent will deny to a child.

"To each is given a certain talent, a certain outward environment of fortune. Truly a thinking man is the worst enemy the prince of Darkness can have."—CARLYLE.

PAGE 6.

ON the following pages the reader will find some notes pertaining to the work of Miss Alice Stone, who has been engaged in music teaching in this city for six years.

Miss Stone employs ideas taken from various methods she has studied and formulated into a method which is peculiarly her own.

The testimonials given are from parents who have voluntarily expressed their appreciation of Miss Stone's work. They are given in preference to press notices since they indicate actual results.

Miss Stone gives pupils' recitals regularly, and will be glad to inform you of the date of the next one if you will kindly send her a postal with your address.

"The proof of the pudding is in the eating."
—OLD SAYING.

PAGE 7.

MISS ALICE STONE commenced the study of music at the age of ten, and has been continuously engaged in musical work ever since then.

When she was fourteen she commenced a three years' course with Dr. William Carson, of Chicago, and this was followed by four years at the Massachusetts conservatory, where she was under the personal tuition of Herr Anton Gregorowitch, the famous Liszt pupil.

After her studies she made several concert appearances with success, and then determined to make teaching her life work. Consequently she studied many other teaching methods, and has met with uniform success ever since, as the following circulars indicate.

"The surest way not to fail is to determine to succeed."—SHERIDAN.

PAGE 8.

(Portrait of Child.)

(Portrait of Child.)

"Miss Stone has taught my daughter for over three years. I am not a musician, but many of my musical friends who have heard her play praise Miss Stone's work very highly."

"I cannot tell you how delighted I am to know that Horace is doing so finely. At first I didn't think he was musical, but you seem to have gotten on the right side of him, and made him practice. I value this because when I was teaching him he simply would not practice."

Miss Stone will be pleased to show many similar testimonials.

"Here work enough to watch
The Master work; and catch
Hints of the proper craft."
—BROWNING.

Page 9 is blank.

PAGE 10.
Back of Cover.

Terms.

Lessons 45 minutes in length.
Twenty lessons, Twenty-five Dollars.
Ten lessons, Fifteen Dollars.
Payable in advance.

All lessons must be taken or forfeited. Absences owing to continued sickness will be excused. Whenever possible, Miss Stone will be glad to accommodate pupils by appointing another lesson hour, providing she is informed sufficiently in advance.

circulars particularly attractive, have used covers of different colored paper or cardboard. Some have even gone to the expense of having these handsomely embossed with their names and addresses, school insignia, etc. This often adds to the richness of the circular, if it is not overdone. It aids in insuring the circular against being thrown in the waste-paper basket.

On pages 58 to 61 is a form of circular which has been used with success by a metropolitan teacher who was fortunate in securing large classes. This circular had an ornamental cover of gray cardboard upon which the subject matter on page 1, as given above, was printed in dark blue.

Should the teacher desire a shorter and less expensive circular, the cover may be dispensed with, and pages 1, 6, 7, 10, of the above employed. The circular would appear to better advantage if the pages were five inches long instead of four. A cover adds very greatly to the attractiveness of a circular; and if you can secure the addresses of parents with children to whom to send these circulars, each accompanied by a little note requesting that it be carefully read, you will doubtless secure many pupils.

Page 2, that is, the back of the cover, was left blank. On the next page, printed in good type, on a good quality of white paper, was page 3.

CHAPTER XI

MAKING PRINTED MATTER COUNT

THE musician and music teacher must not think that when he has prepared good advertisements and paid the printer's bills, all he has to do is to sit in his studio and wait for returns. Many teachers get up elaborate advertising schemes and then progress no further than securing the printed copies. Distribution is as important as preparation.

General advertising is frequently divided into three classes; thus:

1. *General or National Advertising.*—Advertising of this class is intended to cover the entire country, and create a widespread demand for the article advertised. Ivory soap, Royal Baking Powder, and many other products are advertised in this manner.

2. *Local Advertising.*—In this case, the appeal is made solely in the district in which the product is being manufactured or sold. In most cases the music teacher must depend upon local advertising.

3. *Mail Order Advertising.*—In this case the business, although retail in character, depends for its support upon customers located wherever the mail service is in operation.

GENERAL ADVERTISING

The general advertiser resorts to every possible medium to exploit his wares—newspapers, magazines, billboards, show-cards, etc. The local advertiser depends upon the local newspaper and upon circulars. In some cases, however, certain magazines have larger circulations in the district in which the local advertiser must work than have the local newspapers. For instance, the widely circulated "Farm Journal" often covers the farmers and farming interests in a given locality better than the local paper. In such a case it is of interest to the advertiser to advertise in the "Farm Journal" instead of in the local paper. The same principle is true in the case of some musical papers. One teacher, located in a comparatively small town in upper New York state, has employed musical papers with a national circulation successfully.

He found that more people interested in music and musical education within a radius of twenty-five miles from his studio subscribed to the musical journal than to any one local paper.

LOCAL ADVERTISING

The music teacher, however, should employ the local paper intelligently and constantly. After his copy has been prepared along the lines suggested in previous chapters of this book, it would be well for him to secure, if possible, a set of designs similar

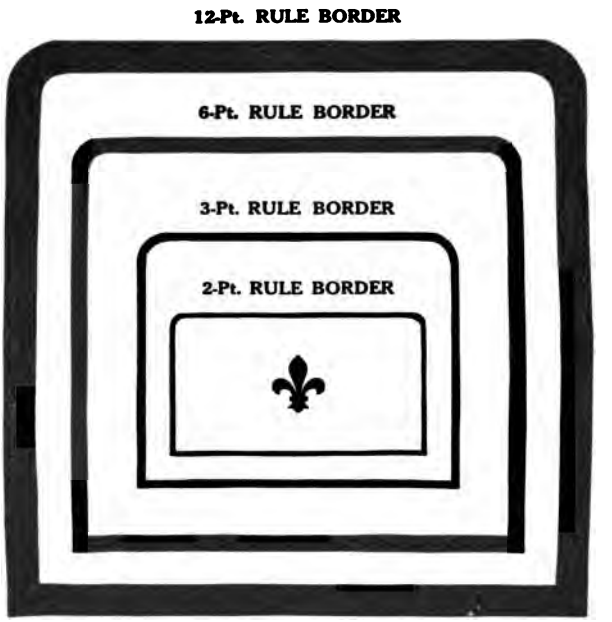

FIGURE 12.

to Figures 12 and 13. These designs are of particular value because they are of the kind that stand out among the riff-raff of bad advertisements, cheap type, and poor typographical arrangement that unfortunately mark the pages of the average small local paper. Your object should be to make your advertisement the most attractive thing upon the entire page. It must be of such a nature that it will attract the eye of the refined reader, or the reader to whom you must appeal for your pupils. A good

type arrangement may attract attention, but a good strong line cut of an attractive design will be better.

We present herewith several designs, principally as suggestions, but these are also made so that you can take them to your printer and show him just what you need. Most printers have these designs in stock or may secure them from supply houses.

An advertisement that is given a special position, such as that at the top or the bottom of a column, is seen much more readily by readers. Special positions cost about 25 per cent. more, and

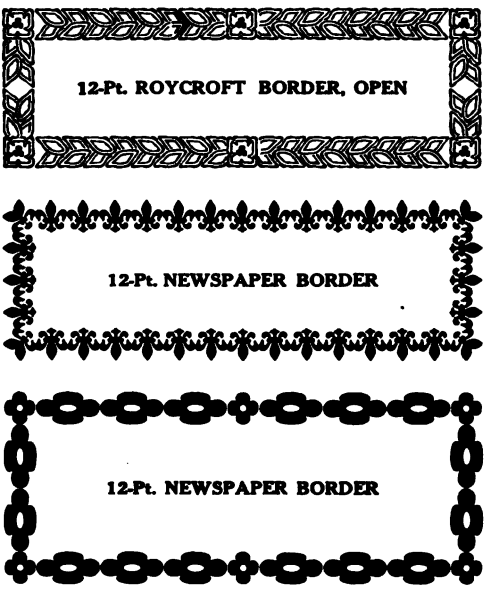

FIGURE 13.

the privilege of changing the advertisement every other day also adds to the price of space; but these privileges are valuable, and should not be ignored by the musician.

After the music teacher has determined how much he may appropriate upon his advertising account, it is advisable to purchase his advertising space in advance, by contract, if possible. He may in this way take, for instance, one thousand lines, or so and so many column inches, and pay for this by monthly instalments. Space bought in this manner is usually much cheaper, and the

advertiser is at liberty to use it at his discretion—ten lines to-day, twenty to-morrow,and fifty the next day—if he so desires.

For the text or body of the advertisements now under discussion I would suggest such details as deal with the teacher's experience, methods, policy, ability, and all other information connected with the superiority of his instruction. The style need not be argumentative; but mere ostentatious assertion should be avoided. The "name prominence" style of advertising should be continued as long as the teacher thinks advisable, with frequent changes of copy. In a small city, once a month will perhaps answer the purpose. Another point to consider in connection with this style, is that of the teacher's name. If the headline includes his name, it should not be printed again at the bottom of the advertisement. This position should be occupied by the address only, set up, preferably, in display type not larger than 12 point.

This style of advertisement should be followed by the personal kind. For this copy at least three inches will be needed. Personally, I prefer five inches—from one to two inches for the illustration and the rest for text matter set in 12-point old style. The effectiveness of this style depends a great deal upon the illustrative feature. Cuts, including the drawing or sketch—which is always submitted in advance for approval—cost about $1.50 a piece, which is reasonable. The text or subject matter should be written in accordance with principles already laid down. Cuts may sometimes be secured through large firms that make a specialty of this business. Your printer will furnish you with the names of such firms.

In connection with the text, it is wise to offer to send the booklet (which we presume the teacher has ready) free to any one who writes for it. If the teacher thinks best, he can make this offer in his first advertisements. It is also advisable to quote the price for lessons. This requires some skill, particularly if the price is high.

THINGS TO AVOID

Our first consideration necessitates a study of human nature. The bargain instinct is alive in every breast. Department store advertisers, in particular, know how to awaken this instinct with results advantageous to themselves. Every firm, however, does not offer bargain sales or prices; yet all make use of the device to a

certain extent. Honesty in this respect is unfortunately not always scrupulously followed. The man who says "Others charge $25 for these overcoats, but we charge only $15." is resorting to subterfuge. He implies that his fifteen-dollar coat is actually a twenty-five-dollar coat. The advertiser who enlarges upon the superior quality of his goods in proportion to the low price is doing the same thing. The arguments and description attempt to impress the reader with the largeness of what he receives in return for the smallness of what he pays. The scale is balanced to show that the quantity or quality received greatly outweighs the price paid.

This method can be followed by the music teacher without subterfuge or deception. He need but direct the public's attention to the quality and the quantity of his instruction. As regards quantity, it becomes necessary here to digress for a moment and to consider certain peculiarities of music teaching frequently observed. To explain my point I will relate an incident that occurred but a few months ago in the course of my daily routine. A certain young lady, upon meeting me on the street, referred to a former recital of mine which she had attended. She said:

"I, too, play that *Beethoven Sonata.*"

I replied, "Do you? Well, can you tell me why that composition is called a sonata? Can you explain the difference between a sonata and a waltz?" The expression of astonishment depicted on that young lady's face cannot be described. She answered:

"Why, a sonata is a sonata." I said no more.

What kind of instruction was that which this young lady received? I don't know; but I do know this: it was worthless! Piano playing it might have been; but instruction in music as an art, it was not. Since I am advising the reader, I will go a step further and advise him not to place himself in a position of this kind —a position so vulnerable and so indefensible. Theory instruction should go hand in hand with instrumental instruction. Teaching theory is a simple matter: a blackboard, the pupils in class, and one hour a week. Nothing more. Where this is being done the teacher may call attention to his substantial and "all-around" musicianly instruction in the advertisement. For quantity, combine both instrumental, theoretical, and historical instruction for the price of either. Show that two things are offered for the same price asked for but one thing by others. Thus while the price may look high, it can be made to look exceedingly reasonable.

MAIL ORDER ADVERTISING

The introduction of the booklet offer encroaches, in part, upon that class of advertising known as "mail order," in the fact that

DO YOU PLAY THE PIANO?

Are you satisfied with your progress? Do you know that an artistic rendition of a masterpiece depends upon right methods correctly practised?*

If you are troubled with pains in your arms and wrists; if you cannot play brilliantly; it is due, perhaps, to wrong methods. In this way both time and money are wasted. Why not do better?

My booklet, "How to Play the Piano," was written for you. It contains valuable information. It tells how the great masters play. You need it. Every pianist needs it. Send for it to-day. It is free.

MISS LUCY STRONG
Dep't. A 19 Summer Street

FIGURE 14.

the mails must be used. The problem that confronts the teacher is to find those who may be interested in his commodity. In fact,

* The question, or interrogative form of headline, is one frequently used by expert advertising men. But the writer believes that a positive or argumentative assertion, such as "You Can Be A Better Pianist," is always stronger.

this same problem confronts every advertiser. A manufacturer, for instance, of something adapted to the needs of women, will advertize in magazines like "The Ladies Home Journal." His article may be a toilet specialty. How can he find those particular persons interested in his specialty? The usual method for the accomplishment of this object is to offer a free sample or a free booklet of special interest. Thousands of readers are tempted and induced to send for the booklet or for the sample. The names so received are recorded, and are used in many profitable ways.

The reader is advised, therefore, to make use of his booklet in the same way and for the same reasons. Again, it offers a positive means of knowing whether the advertisement is being read or not. Figure 14 shows an example of the personal advertisement, which includes a booklet offer.

Advertising in which no specific offer is made is like a fish-line without a hook. If you can induce any reader of the paper in which the advertisement appears to send for your circular, your advertising expenditure has not been wasted. Let us suppose that your newspaper advertisement has cost you five dollars, and your circulars have cost you ten dollars. If your advertising brings you one pupil whose forty weekly lessons bring you twenty dollars during one year, you will have had the advantage of your advertising and also a profit of five dollars.

One experience in advertising of the right kind will soon convince the teacher that it pays to purchase printer's ink and paper. Don't be disappointed if your first efforts fail, but work steadily ahead until you have compelled success to come your way. Good advertising is the herald of success.

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CHAPTER XIII

ADVERTISING SCHEMES

If the reader has been keenly attentive, he must suspect that the directions so far given smack considerably of scheming. His conjecture is correct; it is scheming. Schemes there must be. An advertising campaign not built around a good practical scheme is likely to be only partially successful. Both the aforementioned booklet offer and the piano recital were schemes—schemes that supported the advertising.

The music teacher must always be on the alert for new and practical schemes. As an instance, take that large body of musically inclined persons who find pleasure in playing or singing that style of music termed "popular trash." The musical instinct is here manifest despite the crudity of its expression. These persons present a fertile field for good educational advertising. Ninety per cent. of them can be converted into students of good music if the right methods are followed. But the right method is not one of supercilious contempt and bitter denunciation. A better plan is to issue a special booklet or two with a tone that rings full of optimism, encouragement, and confidence—devoid of condemnation and deprecatory comparisons. The first booklet might be addressed to the young players or singers, and the second booklet to the parents, in which it may be pointed out that the child's desire to play even "popular trash" may be an indication of talent.

The next step is the very simple one of offering a free copy of some beautiful waltz, march, or song—some composition likely to appeal to the tastes of this class. Such pieces can be bought very cheaply from almost any publisher if enough copies are ordered. The success of the scheme depends on the newspaper advertisement, in which the piece should be most attractively and most glowingly described—its simplicity, its beauty, its popularity, and so on. The excuse for offering the piece can be expressed as a desire on the part of the advertiser to know all who are interested in piano playing so that he can send them his special booklet. Through this method many new names of interested persons and possible patrons will doubtless be received.

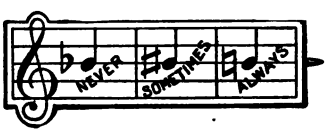
NOVELTIES *

Before leaving this topic of supplementary advertising forms, such things as novelties must be favored with some little recognition. Novelty advertising includes the use of blotters, calendars, picture postals, and thousands of odds and ends too numerous to mention.

A calendar can be used to good advantage, especially if it is worth keeping. Calendars with pictures of famous masters are now sold by all music publishers. The music teacher can use these with some profit; he should have his name and address printed or rubber stamped on the calendars. These calendars he can send out to the list of names recorded on his cards, and he can make a free offer of them in his advertisement. The question of disposing of the calendars may be easily solved, but the question of putting

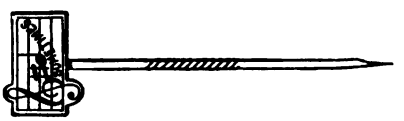
Ladies' Collar or Cuff Pins

FIGURE 15.



Breastpin

FIGURE 16.



Stickpins for Ladies or Gentlemen in three sentiments

FIGURE 17.

them in places productive of good business is somewhat more difficult.

Postal cards can also be used in connection with the mailing list. It is possible to get at least 500 different subjects in picture post cards, excellent photographs of almost every musician of note, living or dead. These are in a finish exactly like the cabinet photograph and form a most attractive novelty which can be used in various methods of advertising and class teaching.

Class pins sometimes bring good advertising results to the teacher, because the pupils wear them to school, where the pins are seen by other children and cause much favorable comment.

Figures 15, 16, and 17 illustrate one of the many designs

* Everything mentioned in the text that is purchasable will be found advertised at the end of the book.

which may be had. These pins come in the form of waist-pins, stick-pins, scarf-pins, breast-pins, as well as in the form of cuff buttons. The inscription suggests an enigma to many and attracts much attention. The cost of these novelties runs from 10 cents to $1.00 a piece, and depends upon the nature of the article and upon the metal employed in the manufacture.

Novelties usually create "good feeling," but, in the broadest sense, cannot be said to possess any great advertising value. As accessories to the follow-up system they are useful in offering variety. The advertiser must never lose sight of the fact that his advertisement in the newspaper and in the musical journal are his best mediums for publicity. Subordinate, though very important, to this is the booklet, circulars, folders. Novelties come next in the order of their importance.

It must be obvious to the reader that the replies or inquiries which he receives in answer to his advertisements become a valuable asset of his business. The success of his advertising venture will depend greatly upon the skill with which he handles these replies. The newspaper has accomplished its mission in producing the reply. The conversion of the inquirer into a profitable customer is the business of the advertiser.

It is a poor policy to spend money for inquiries and then to lose the advantage by faulty methods. The inquirers were evidently interested to some extent or they would not have replied. While these persons have received the booklet and, possibly, other advertising literature, still many have not become actual customers of the teacher. Right here we meet with a condition that is likely to be very discouraging to the new advertiser. There are very few cases on record where one advertisement has been sufficient to bring forth a direct customer. In general the inquiry is the thing sought, especially where the advertising appropriation will not permit the use of large space. But shall advertising stop? No; for that would not accord with the spirit of persistence. These people evidently were not convinced; they require more urging. Regardless of the causes of their inactivity, it behooves the advertiser to keep in touch with them. For this purpose a good follow-up system of letters is needed. The construction and use of these letters are explained in the next chapter.

CHAPTER XIV

SECURING RESULTS FROM "FOLLOW-UP LETTERS"

THE construction of a good follow-up letter is an art in itself, for the letter must be at the same time a good advertisement as well. Large business houses use letters of this kind by the thousand. Form letters are usually printed, imitations of typewritten correspondence. In some cases a given form is adopted and then modified to suit individual cases, but in the greater number of cases the letter is reproduced by means of machines such as the office type-setting machines, and duplicators such as the multigraph, the mimeograph, and the hektograph. These machines have been so perfected that an exact imitation of the typewritten letter can be made. The individual address is filled in upon the regular typewriter, and occasionally some personal note is added in the body of the letter to make detection less easy.

When the deception is complete and the letter carries with it the personal feeling, the recipient feels that he has a personal letter and is flattered thereby. Form letters, however, are to be avoided where the correspondence is sufficiently small to permit the teacher to write real sincere personal letters. The stereotyped form letter is very often nothing more than a disguised circular.

Duplicating machines can be bought for as low as $5.00. The music teacher, however, will not require a special machine unless his replies necessitate the use of a large number of such letters. This is an advantage, because every letter will then be genuine instead of fictitious.

Since every inquiry represents a possible customer, it should be carefully followed up. Some business firms send out as many as five letters before concluding that the case is hopeless. Mr. Worthington Holman gives a very lucid and ingenious analysis of the typical follow-up letter in an issue of the excellent business magazine, *System*. He says:

"If you are a good business getter your letter contains all four of these elements—that is, it tries to move the prospect to action by pulling all of these strings. It contains:

"1. *Description.*—That is, it gives the prospect some idea of how the thing that you are trying to sell him looks.

"2. *Explanation.*—It gives the prospect some idea of the nature or working principles or application and uses of the thing you are trying to sell him.

"3. *Argument.*—It strives with strong reasoning to reach the prospect's convictions—to prove to him that it would be to his advantage to buy the product.

"4. *Persuasion.*—It adds as a climax a final touch of persuasion to induce him to sign the order."

This, in brief, is the science of the follow-up letter in a nut-shell.

The music teacher will need at least three letters. Certain facts must be kept in sight:

(1) The personal element.

(2) Logic is always more convincing than fine words and lengthy argument.

(3) Suspicion or objection should not be aroused by the assumption that the inquirer's silence is due to opposition, for there may be sickness, or even doubt in regard to the teacher's proposition.

(4) The letter should always bear the carefully introduced hint that a reply would be appreciated.

The following three letters show examples. The reader is supposed to be the advertiser.

I.

MERTON, MONTANA.
April 12, 1911.

MRS. DAVID SMITH,
DEAR MADAM:—

Your letter received, and it gives me great pleasure to comply with your request for my booklet.

(*Description*) The booklet is sent herewith, and I ask you to favor me by reading it over very carefully. Note the difference between piano methods as used to-day and formerly; see what is said about (*Explanation*) the essentials of a beautiful tone, relaxed conditions, the use of the arms, correct methods, and many other important matters.

(*Argument*) If, after faithful practice, you still feel that your progress has not been satisfactory, it will pay you to consult me. Or possibly you may be prepared for a more advanced course. In any case I will be glad to hear from you.

(*Persuasion*) Among your friends and acquaintances you must have many who are interested in good piano playing. I am sure that they would feel grateful to you if you were to supply me with their names and addresses, on the enclosed postal, so that they might avail themselves of the information contained in my booklet.

Thanking you for the inquiry, and trusting that I may hear of your intention to join my class, I am,

Yours very truly,
(MISS) LUCY STRONG.

19 Summer Street.

The object of this letter is to secure an interview or a written reply. If your prospect calls on you, you will hear her play. If you lack diplomacy you will condemn her methods and teachers, and tell her that everything she does is wrong, that everything must be done over again; but if you are a wise student of human nature you will be enthusiastic over her playing, you will convince her that she has talent; that she only needs further developing or finishing, and more advanced methods such as those you teach. All you ask is the chance to convince her.

Should the case be one that requires reconstruction, go about it gradually and carefully. You can talk most glibly about wrong methods in your advertisements, and your readers will read on with satisfaction under the impression that perhaps your criticisms apply to some rival. If your advertisement promises nothing else but discouragement, they will surely not correspond with you. There is no need of acquainting the pupil with the fact that you are breaking up faulty methods and bad habits. It is taken for granted that you know your business; therefore show good sense in its transaction. Nothing is more discouraging to any pupil than to be told that he has wasted years in wrong practice, and that instead of progressing, he is simply undoing previous bad work. Such methods will drive pupils away from your door instead of drawing them to you. These discouraged pupils are always bad advertisements. Molasses attracts more bees than vinegar.

Every detail of the follow-up system should be recorded on the index card. The second letter should be sent out about fourteen days after the first.

II.

MERTON, MONTANA.
April 26, 1911.

MRS. DAVID SMITH,

DEAR MADAM:—

Some time ago I took the privilege of sending you one of my booklets. Not having heard from you, it has occurred to me that perhaps you were not ready to commence your studies at that time, or you may not have had the confidence to begin your work. Music is really very enjoyable and not at all difficult if studied in a logical and interesting manner.

If there is anything in relation to my methods which you would like to have explained I shall take great pleasure in giving you full information. Even though you may not desire to start right at once, I shall be honored if you will permit me to call and confer with you regarding future lessons. Possibly I may be able to suggest something which will be of value to you in the meantime.

Trusting I may be favored with an early reply, I am,

Very sincerely yours,
(MISS) LUCY STRONG.

19 Summer Street.

The emphasized point here is the reply. We want something definite upon which to work for our next letter, should the second fail to bring a response. If we could know beforehand the cause of our correspondent's silence, or if we were acquainted with the related conditions, or the mental attitude of the possible pupil, we could form our proposition so that it would fit the case.

If the second letter fails to bring any response, a third must be sent, perhaps after an interval of thirty days. The record card must show, at a glance, what accompanying literature, if any, was sent, as well as the number of the form letter and the date it was mailed. An embarrassing situation is created if the same letter is sent twice to the same person. The letter will be met with hostile acceptance, deception will be suspected, and the recipient's interest will be killed. Before the reader composes his third letter he must realize that it is his last chance. He must decide whether he is prepared to make any special inducements for immediate action on the part of his prospective customer. This reduction may be something in the way of a special figure for a short term, "just to convince as to the thoroughness of his instruction." It might as well be said now that he should at least make every possible endeavor to induce his correspondent to make an immediate beginning. The more attractive his offer, the more likely will he be to accomplish his purpose. The "reduction offer" might be accompanied by the provision that the following term of lessons must be paid for in full. Whether the teacher desires to make reductions of any kind will, of course, depend upon his pressing need for pupils. A special offer carries with it irresistible temptations. It should be employed only as a last expedient.

The storekeeper always brings out his most expensive articles first and tries them out. He gradually comes down the scale of prices until he meets with a price that satisfies his customer. He knows by experience that if he cannot satisfy the demands of his patrons they will go elsewhere. Also, he knows that people patronize and visit certain merchants more out of habit than anything else. He does everything he can to cultivate this habit.

The importance of getting a hold upon your prospects, of getting them to talk and to start, means half the battle. In the case of a child, once the parents realize that the child is improving and progressing they will be very reluctant to make a change or to discontinue the lessons; this is the psychological moment, and a

demand for the full price will, in many cases, be willingly met. When you make any special offer in your last follow-up letter, let it be distinctly understood that it is open to acceptance only within a specified time.

Should this, the last letter, also fail to bring a reply, or to be the means of producing a pupil, the card should be transferred to another box; but continue to send out such occasional circulars as you may issue from time to time. Do not entirely disconnect yourself from such people. You may hear from them even after the lapse of a full year. This experience is, by no means, uncommon.

Keep in mind that these follow-up letters are sent only to those who answer your advertisements and not to those to whom you may have given your booklet. The element of actual interest must always have been expressed, and you have no right to take for granted that it actually exists. It might also be the case that among your correspondents there are some who do not play, or who do not have children. It will then be necessary to cover these points and make your readers feel the need or the benefit of studying music. Such persons must be induced or influenced to take up the study of music, and you should have a special chapter in your booklet concerning the value of a musical education, the great pleasure derived from playing, or any other appeal which you think is likely to bring about your purpose.

III.

MERTON, MONTANA.
May 23, 1911.

MRS. DAVID SMITH,

DEAR MADAM:—

When you sent for my booklet you doubtless had a course of study in pianoforte playing in mind. Although you have not as yet informed me of your desire to commence, I am nevertheless hoping to induce you to join my large class of pupils.

It is necessary for me to have talented pupils in order to produce results. My class has been built up principally through patrons who have heard the playing of some of my former pupils, and who have thus become convinced of my ability as a teacher.

I have heard of your talent indirectly and I believe that with the expected diligence and the necessary time you would prove a recommendation to my teaching methods. Convinced that you will gladly continue your studies and pay the full tuition once you appreciate the rapidity of your progress and the character of your playing, I will allow you, for the first six months, a reduction of 25 per cent. from the regular price.

I must add that I can make this unusual offer for one week only. My pupils will meet at my studio next Monday to discuss plans for concerts, etc., to take place this fall.

Trusting that my exceptional offer will be immediately accepted, I remain,

Yours very truly,
(MISS) LUCY STRONG.

19 Summer Street.

This is your last letter. If it brings no response, you can consider the case hopeless for the time being, and transfer the card to your red letter list.

Some additional words of caution are now necessary. Be persistent, but beware of over-persistence. Three letters are quite enough. People dislike being nagged and hounded. Don't overload your letters. Brevity is certainly desirable, but be sure you make the proposition clear, and beware of the cold, stilted effort. Use simple words and short, clean-cut sentences. The "follow-up" is no place to display your vocabulary or your regard for rhetorical devices. It is a plain, simple conversation on paper. Talk as you would if you were face to face with your reader. Write as if you were writing to a real person.

Every follow-up is another visit from your salesman; therefore, be businesslike. Do away with formalities; dispense with dry, technical, and discursive matter. Talk business; show your goods; point out their superior qualities, and convince your prospect that he needs them and must have them for his own benefit.

Continue to improve your letters. Look for new arguments, new expressions, and, in general, try to make your letters forcible and convincing. Should you discover that your letters fail to bring replies, revise them. This requires the closest application, study, and experience.

CHAPTER XV

THE ADVERTISING VALUE OF PUPILS' RECITALS*

AMONG teachers who know, the pupils' recital is considered one of the best possible forms of advertising. Merchants spend thousands and thousands of dollars each year for the privilege of displaying their goods. Ask any experienced worker in a large department store about the "selling" influence of the show windows, and then you will learn something of the great principle of "display," and how it brings business by convincing the buyer at once. Window dressers receive comfortable salaries, and the merchant's best goods are continually displayed in his windows. The pupils' recital is the music teacher's display window. If he fails to employ this method of advertising he is closing one of his widest doors to the temple of success.

It matters little whether the recital is given by the teacher, by the pupils, or by some engaged artist. The teacher should give a recital or lecture—recitals without fail—because people in general have great faith in that old saw which rasps: "Seeing is believing."

The recital should be advertised in the newspaper, not in the usual perfunctory manner, but in accordance with sound advertising principles. Illustrations should be used—illustrations that portray relative features; the recital should be described; its educational advantages pointed out, also its benefits and objects. The people at large must be convinced that this is an unusual recital, one well worth attending. Their curiosity, their interest, their love for good music must be aroused. A general invitation is not to be advised. A crowded house is no indication of sincere interest, because a complimentary recital will appeal to that class which grasps at anything "free." Admission to the recital should be by ticket. The tickets should be advertised as "free" to those who send for them or, if thought best, to those who enclose a two-cent

* An advertisement of the various devices and books mentioned in this chapter will be found at the end of this volume.

stamp. Under these conditions many replies will be received from persons genuinely interested in the recital, and from others whose love for music exists, although it may be latent. Of course, a few curiosity seekers will also creep in, but these undesirable auditors cannot be entirely avoided.

In conjunction with the newspaper advertisement, window show-cards should also be used, and these should be placed in the windows of the largest stores. Since the tickets are not to be sold or to be indiscriminately distributed, application blanks like the following can be used:

FREE TICKET COUPON

FOR

MISS LUCY STRONG'S

PIANO RECITAL

Please send me _____ _____ tickets for your students' piano recital, which is to take place at The Casino, November the ninth, at eight o'clock.

M_____

Store _____ Address _____

FIGURE 18.

If desired, these may be printed in pad form and left with the proprietors of stores in your locality. Such a pad displayed in a show case will attract attention, and the proprietor is usually willing to accommodate you by permitting his customers to enter requests for tickets.

The information that such application blanks are to be had inside (the store) should be stated on the placard. In speaking of the information the placard is to give, always advertise recitals, or anything else of the kind, as "Miss Alice Strong's Recital," and not merely "Piano Recital." The public should be trained to associate the teacher's name with everything good musically. To illustrate: "Royal" immediately suggests baking powder; "Steinway" stands for pianos; "Huyler's" means chocolates.

The teacher who can similarly establish his reputation need not worry about his success. Lastly, the stores should be visited, and the application blanks should be collected. Every application blank produces a new name. Some may come from those who have not seen the newspaper advertisement.

As in all forms of advertising, the teacher must not expect immediate returns from pupils' recitals. If the recitals you give at the opening of the season do not bring you pupils at once, do not be discouraged. Keep right on giving recitals regularly. See to it that you provide some interesting novelty for each recital. Make each recital distinctive. The people who do things in a manner a little different from the ordinary and conventional ways are the ones who make the most impression upon their patrons. The firm of John Wanamaker sells the same kind of goods which many of its competitors sell, but the manner of making the advertising and the stores distinctive brings the business hundreds of customers who become purchasers solely on account of the novel way in which the commodities are offered.

Fix in your mind the fact that recitals really will build up your business. Make your studio as attractive and as artistic as your means will permit. Surround your recitals with so much charm and interest that your patrons will look forward to them as events. Much will depend upon your own personality and tact. Above all things, keep at it.

CHAPTER XVI

HOW TO CONDUCT PUPILS' MUSICALES PROFITABLY

In the giving of pupils' musicales a little practical experience is worth more than a vast amount of theory and conjecture. One is reminded of the story of the Irish soldier who, several years subsequent to the battle of "Waterloo," was asked what kind of a battle it was, and replied: "Sure, there's no way of describin' it. Ye must go an take a look at it yersilf, for be the way they was goin' it when I got hit, they must be fightin' yet."

So many opportunities are open for mistakes that it is little wonder why some teachers declare themselves against the pupils' musicale, but those who have given enough of them to know how they should be given declare that there is nothing in the whole scheme of musical education to take their place as a means of stimulating the work of the pupil. Generally speaking, pupils' musicales are given for five purposes.

THE PURPOSE OF THE MUSICALE

First: To give the pupil confidence. The pupil who never has an opportunity to play in public; rarely, even as a pupil, plays with sureness and finish. The very idea that he is being watched by some one seems to upset him. No matter how long or how carefully he has practiced, the dreaded thing called stage-fright seizes him and demolishes his best efforts. This self-consciousness can only be overcome by repeated appearances before an audience. I once had a pupil who, at the beginning of the season, broke down miserably in Mendelssohn's "Spring Song" before an audience of only a very few people. She was so upset over the whole matter that she ran to another room and cried for at least an hour, imagining that a career as an artist was beyond her reach. I insisted upon her playing at six or seven recitals during the year, and at the end of the season she played complicated pieces, such as Liszt's "Waldesrauschen," with ease and great confidence. This is only one instance from dozens that have cropped up in my own ex-

perience, and I attribute the improvement solely to frequent student musicales.

Second: The pupils' musicale is of immense value in extending the musical view of all the pupils in your class. Not only those who play are benefited, but those who do not play and who may be so situated as to have no other opportunity to hear any good music other than the pieces they are themselves studying, are enabled to become acquainted with a wide range of different kinds and grades of music. A musicale inspires younger and less advanced pupils to want to attempt more difficult music, and is often the means of inducing a pupil to continue his musical work who might otherwise abandon it.

Third: The pupils' musicale affords the parents of the pupil an opportunity to get an idea of what the pupil can really do. In many cases the parents are ignorant of the real advancement of their child. They hear the little one practicing, and often have a desire to get as far away from the practice as possible. The father is often quite unable to determine the progress of his son or daughter. He is unfamiliar with your aims, and feels that when he has paid your bill his duty to his child is done. If you can induce him to come to your studio to hear his child play in competition with other children you will find that his interest in the child's training will almost double. Music means something more to him then than a quarterly reminder that it takes just so much from his bank account. More than this, in many cases it makes him familiar with a better class of music. He hears, let us say, the Chopin "Nocturne in E flat (Célèbre)"; the "March from Athalie" of Mendelssohn's; or Liszt's "Love's Dream" (Nocturne No. 3), and similar pieces, and is at first amazed to find that music which is not "ragtime" or "vaudevillainous" is "really very pretty." Many a man has been turned from a piano-organ taste to a connoisseur by means of the pupils' recital, supplemented by good music in his home.

Fourth: The pupils' musicale is unexcelled from the advertising standpoint. There is nothing like it, and I would place it far above all other kinds of advertising, profitable as I have found printer's ink to be. In this land of utilitarianism and pragmatism there is no demand so strong or so frequently heard as the meaningful expression, "Can he deliver the goods?" No matter what you say in print, you will find that what you can show at your pupils' recitals is a far more eloquent appeal to the average American

audience. The American father, with his hand upon his checkbook, doesn't care whether you have studied with Liszt, Leschetizky, Paderewski, Philipp, or Scharwenka. He wants to know whether you can really teach pupils to play. If you can, and have the advantage of referring to some widely known teacher, all the better. The proof of the teaching is in the playing, and if your pupils play creditably at your recitals you can be sure that more and more pupils will come to you in the future.

Fifth: It is a well-known fact that some pupils will work far harder to perfect a piece for a pupils' recital than they will if they have no certain object in view. In this way, if musicales are given frequently enough, the whole class will benefit. A much greater interest is taken in musical progress, and the incentive of the individual pupil is greatly increased.

THE MONTHLY MUSICALE VERSUS THE ANNUAL MUSICALE

It has been my experience that the pretentious annual musicale, usually given at the end of June, has some advertising value, but its educational value is slight unless it is preceded by a series of monthly or bi-monthly musicales. One of the great principles of advertising is to present the article advertised at the time when the demand for the article is greatest. An advertisement for some staple drug put in the hand of the consumer just as he is entering the drug store might influence him to purchase that drug and neglect some other brand. Thus, the advertising value of the musicale given in June has depreciated by the time the autumn teaching season opens. For this reason one of the big New York schools has established the custom of opening the season with a big concert given at one of the largest halls, for the obvious purpose of attracting pupils by the presentation of their best or so-called "star" pupils. We can, therefore, see that the annual recital is really not as good from the advertising standpoint as the monthly recital. Advertisers also know that an advertisement that appears frequently and regularly makes a much deeper impression than one given only once and at long intervals.

Turning from the commercial side to the educational and artistic side, any one who has had experience with pupils' musicales knows that the monthly musicale stimulates regular musical interest, while that of the annual musicale is at best only sporadic. More than this, the public is convinced that at the annual musicale the

pupils play only pieces upon which they have been working for months and months, and that the annual musicale does not represent the real, "healthy" musical progress of the pupils. In the writer's opinion, it is an injustice to both the parent and the pupil to oblige a pupil to work for ten months upon a piece far beyond his ability only to advertise the teacher's business. The regular pupils' musicale has all the advantages mentioned and none of the disadvantages described. I am emphatically in favor of a series of musicales given in the teacher's home, with a small audience. These musicales act as a bridge to the concert hall. It is a terrible shock to a young pupil's nervous system to oblige him to play for the first time in public in a hall. The large audience, the footlights, the flowers, and the fact that one is on an elevated stage in full view of the audience is enough to destroy the best efforts of the most ambitious beginner. The teacher will find that a series of short monthly musicales are far more economical, more effective educationally, and often better from the advertising standpoint.

THINGS TO AVOID IN THE PUPILS' MUSICALE

Of all things to avoid at the pupils' musicale, "dry music" should be placed at the top of the list. The music you select must be interesting. If you happen to be in a district where many of the people have their souls in their pocketbooks and their intellects in their stomachs, you must not be surprised if they seem listless and uninterested while your pupils are playing Bach's "Inventions" or Kullau's "Sonatinas." You invite people to your studio to hear your pupils, but you do not invite them there to punish them, and you must remember that, no matter what your private opinions on the subject may be, music that requires a musical training to appreciate is a deadly bore to many tired fathers and mothers. They will show you what they think of your judgment by attending or failing to attend your next musicale. There is no reason why you should not select interesting music that is at the same time educational. The catalogs of leading music houses are full of such pieces, and if you use a little good judgment, and, beforehand, try a few pieces on some "unmusical" person, as Molière used to read his plays to his cook, you will be rewarded.

Another thing to avoid is the selection of pieces beyond the grasp of the player. This is a fatal mistake. The player is

humiliated and his progress retarded if he breaks down, and your audience will remember one failure, whereas it might forget a hundred beautiful interpretations. See that the pupil is technically able to play the piece, and that he comprehends it thoroughly, before you run the risk of having him play in public.

Your program must, above all things, possess variety. If one piece is characterized by flowing arpeggios, such as Lack's "Song of the Brook," let the next one be marked by chords, such as Gounod's "Marche Romaine," or by staccato passages, as in Delibe's "Pizzicati," or by legato, as in Schumann's "Traümerei." I use these popular pieces merely as illustrations of the types. Remember that your audience is likely to know nothing of music, and that the composer's name means little. They judge by the sounds, and if they enjoy them they approve of your recital. If they do not enjoy them they go away with a bad impression. These sounds and combinations of sounds must be carefully contrasted for their benefit, precisely as a merchant would contrast different colors of cloth he might be trying to sell.

You will find it an excellent plan to study the Recital Programs given monthly in the back of THE ETUDE.

For this reason it is rarely wise to give a program entirely made up of the works of one composer unless you are sure that you will have a cultured audience or desire to give a little studio talk upon that composer's life.

Another mistake the teacher may easily make is that of giving too much attention or too conspicuous a place to one pupil on the program. Some pupils object to being placed last upon the program, whereas this is really the position of honor. The great virtuoso reserves his most brilliant and effective piece for the last. One of my own pupils was so offended because of being given this position that she came very near leaving me for another teacher. Here the teacher's natural diplomacy must be employed.

Again, the teacher must be very careful not to give the same piece to different players. Not only are comparisons in playing odious, but pupils remember and judge their advancement in this way. If Alice Wood plays the "Scarf Dance" at a recital in June, and Jessica Jones is asked to play it in November, Jessica, who imagined that she was in a higher grade than Alice, is displeased.

It is also somewhat unfair to ask pupils to play the same piece at one and the same recital, as some teachers do when they have

prize competitions. This is a custom in some English institutions, but in America it leads to jealousy, misunderstanding, and often the loss of a desirable pupil. The teacher must also be sure to give the pupil pieces that indicate technical advance. The parent knows little of artistic advance, fingering, touch, and interpretation, but he does comprehend velocity and any technical show. This is one of the many compromises which the teacher is often obliged to make. You can develop the artistic side of your pupil's playing, but the parent must see what he considers progress—not what you consider progress.

I have often heard inexperienced teachers make business announcements at pupils' recitals—even go so far as to advertise themselves in very egotistic terms. That this is bad taste and bad business it is hardly necessary to say. Let your pupils speak for themselves. If they do not proclaim the excellence of your instruction, or your fitness to teach them, nothing you can say will add to your pedagogical stature.

VALUABLE POINTS TO INTRODUCE

I have found the plan of giving explanatory notes a very valuable one. Unless you are giving a formal recital you may adopt the following plan: If there is a story connected with a piece, tell it to your audience, and, if not, some little anecdote about the composer is always appreciated by an audience. No matter what your opinion on pure music may be, you may rest assured that your audience will take a much greater interest in the piece if they can connect some story or legend with it. I have found Mr. Edward Baxter Perry's work, called "Descriptive Analyses of Pianoforte Works," and his more recent volume, "Stories of Standard Teaching Pieces," very valuable in this connection. These are books which all teachers should possess, as they tell the stories connected with many famous pieces. In giving your explanatory notes avoid references to your pupils or to their playing. These references may lead to much unpleasant jealousy.

The plan of having a visiting artist is also an excellent one. If you have a friend who can play the violin, sing, or read really well, ask him to assist you. He will often be glad to contribute his services from the standpoint of professional brotherhood, whereas he might not be willing to play gratis for charity. Sometimes it is

a good idea to get some prominent man or well-known speaker of your acquaintance to make a short address at your musicale.

It is always wise to have a short program. I have seen programs with twenty or twenty-five pieces on them. What an ordeal for both the audience and the pupils. I would want a large fee to hear a great pianist play as long a program. One naturally becomes surfeited with music in a very short time. Long, dull programs are more injurious to the teacher than no program at all. They give the audience the impression that "classical" music is a stupid bore.

The writer has found it a very profitable plan to serve light refreshments after the musicales given in his home. Some refreshing non-alcoholic fruit-punch, accompanied by dainty cakes, and served by some charming young lady pupils from your class, will promote a desirable sociability. Your guests have an opportunity to talk over the playing of the pupils, and they go home with a much better impression than they would after a formal recital, where the audience is dismissed and winds out as at a church service.

ARE PUPILS' RECITALS EXPENSIVE

The expense attached to the home recital is so slight that it need hardly be considered when the immense educational advantages are remembered. The principal expense is that of programs. It does not pay to have a cheap program, as it always gives a bad impression. At first I had my programs printed. This I found entirely too expensive, as I was giving as many as three and four musicales a month at certain seasons of the year. Then I had a blank form printed with an announcement on the outside. This was also expensive, and I found that I could get blank forms already in print from my music dealers at a much cheaper rate than I could buy them from my printer (see Figure 34 on page 106). These forms had on the outside:

"Recital by Pupils of....., on....., at.....,"

the blank spaces to be filled in either in writing or by the typewriting duplicating process known as mimeograph. These blank forms were very artistic, and reduced the cost of the printing bill at least one-half.

The next expense was camp chairs, but by assuring the local caterer that I would use a number during the season he made me a price of twenty-five cents per dozen instead of fifty cents. The cost of the refreshments rarely amounted to over two dollars, and was sometimes under one. I have always felt that these recitals paid me at least 100 per cent. on my investment of time and money, both from the advertising and the educational standpoint.

Although the pupils' recitals and the little musical social entertainments which the teacher gives cannot fail to help in making the pupil's progress more rapid and more enjoyable, the teacher should not lose sight of the advertising side of the recitals. It is foolish to plan an elaborate recital, go to the expense described in this chapter, and then have only a half dozen people attend. The recital should be sufficiently advertised to insure a satisfactory audience. The matter of having some of your circulars conveniently placed in the room, so that the guests who pass may help themselves, should never be neglected. You are entitled to all the advertising returns which your best pupils can bring you by the exhibition of their ability. If you do not get these returns you are not conducting your work in a businesslike manner.

CHAPTER XVII

KEEPING PUPILS' ACCOUNTS AND COLLECTING LESSON FEES*

HOW TO KEEP PUPILS' ACCOUNTS

In no other branch of the business side of the musician's work is there usually shown so much neglect and general "slackness" as in keeping accounts. Yet, keeping and collecting accounts is so important a matter that a considerable part of the expense of the large commercial concerns is created by this department.

There is nothing so annoying to the average business man as the evidences of clumsily kept accounts. In fact, there is no ques-

Month of January 19__

(Beginning of term)

Pupil's Name	*Monday* 1	2	3	4	5	*Saturday* 6	*Monday* 8	9	10	11	12	*Saturday* 13	etc
A. Jones		1			2 $10.			3			4		
B. Miles			1			2			3			S	
L. Stone	1			E			E			2 $5.00			

E = Excused S = Sick

FIGURE 19.

tion that many parents of pupils have been prejudiced against excellent teachers by the failure to present a correct bill at the proper time. Teacher's resort to various methods of keeping records of the lessons taken by pupils. Many excellent books are published for this purpose. Probably the plan most usually followed is that of employing a page ruled as above.

* Everything mentioned in the text that is purchasable will be found advertised at the end of the book.

This is probably the very simplest method of bookkeeping that could be devised for the teacher's use. The numbers at the tops of the columns represent the days of the month, while the numbers in the columns represent the serial order of the lessons in the term. Most teachers give lessons upon the term plan, charging so much per term of five, ten, fifteen, or twenty lessons. The amounts in the columns represent payments made. All teachers naturally desire to have all term payments in advance, but this is not always practicable. Sometimes the teacher is obliged to extend credit for a limited period. After all, it is really not credit in many cases, as when advance payments are made the goods have not been delivered. Therefore, at the end of the month in which the term is completed the page might look as follows:

Month of March 19—

26	27	28	29	30	31	*(End of term)* Paid	Due
	19			20		Paid in Full	New Term Due
		6			S	$ 25.00	$ 5.00
		17			18	$ 10.00	$ 20.00

FIGURE 20.

The amounts due represent the balance to be paid, and should be carried over to the next month. In this way the teacher can tell the condition of each individual account, and can also ascertain the total of the gross income, and also the total of the outstanding accounts at a glance.

Teachers have so very little time for bookkeeping of any kind that any system to be practicable must be one requiring very little time. The following card system has been tried in practice for a number of years, and found very desirable. The objections to a card system of this kind are: (1) The cost of printing the cards to suit individual needs. (The bookkeeping system described

above can be accommodated in many different kinds of standard account books. The writer used for many years the books which are printed for the use of milkmen in keeping daily and monthly accounts, and which are ruled like the above. The books cost about forty cents apiece.) (2) The second disadvantage is that the teacher cannot see at a glance just exactly how much is due and how much has been paid during the month, as can be seen by the above method.

A CARD SYSTEM

In the illustrations (Figures 21 and 22) the stub at the right is to be preserved by the teacher. They may be kept in numerical order or in alphabetical order in a small card catalogue. The card proper, after being made out, is separated from the stub and kept by the pupil, who brings the card to each lesson. At the top of the card is written the record number, the number of the term, the day or days upon which the lessons are to be taken, and the hour of the lesson. In the first column are the series of lesson numbers in the term. In the second column are the dates upon which the lessons fall. The third column is left for notes of any description, and the fourth column is left for receipt purposes to indicate the number of lessons that have been paid for.

The advantage of this system is that it serves for a record for both teacher and pupil. The pupil brings the card to each lesson, and as the lessons are taken the numbers in the margin are punched with an ordinary punch as used by car conductors. The pupil is loath to bring a card upon which is a record of unpaid lessons, consequently the teacher has less difficulty in collecting the bill. The card also serves as a warning of the approaching end of the term. The card also serves as a bill and a receipt in most cases. The card serves as a means of impressing parents of your business-like methods. The card takes only a very little time to make out, and by doing your bookkeeping a little at a time, regularity is promoted and the task of spending one or two hours making out books and bills is spared. The card also serves as a kind of certificate for the pupil, indicating just how many lessons have been taken.

The stub at the left is filled out to correspond with the card. Absences may be recorded by simply writing the dates upon the

A PRACTICAL CARD SYSTEM

(See description on page 94)

(These cards are two-thirds the size of the original.)

No. 17 Class I

Sea. 1909-1910 Term I

Name Alice Adams

Term Commencing, Dec. 1

Term Ending, Apr. 14

Payment, $30.; Dec. 8

Remarks; $Due 10.;

NUMBER 17 TERM I DAYS Mon. HOUR 9.00 a.m.

Lessons	Month	Date	Note	Lesson Average		Note	Month	Date	Lessons
1	Dec	1	Paid	75		Paid	Feb	9	11
2		8	Paid	60		Paid		16	12
3		15	Paid	80		Paid		23	13
4		22	Paid	85		Paid	Mar	2	14
5		29	Paid	90		Paid		9	15
6	Jan	5	Paid	80		Paid		16	16
7		12	Paid	95		Paid		23	17
8		19	Paid	75		Paid		30	18
9		26	Paid			Paid	Apr	7	19
10	Feb	2	Paid			Paid		14	20

FIGURE 21.—Record side of card retained by pupil and brought to each lesson. Stub retained by teacher.

THE STANDARD LESSON RECORD SYSTEM.

This system tends to avoid errors. The lessons will be punched as taken and no further record, bill, or receipt will be necessary.

This card certifies that _____

has been a pupil of _____ in _____

for the number of lessons marked on the reverse, and the term percentage is _____

The lesson average marked on the reverse is based upon the scale of 100 excellent, 75 good, 50 poor, 25 very poor, and so on. Four of these cards marked 75 or over entitle the pupil to a certificate, providing no lessons are lost except by protracted illness. Any mark below 75 indicates that the work of the pupil must be improved.

Lessons lost through any cause other than protracted sickness will be charged to the pupil. This custom is universal among all teachers. Whenever possible, pupils desiring lessons at other hours will be accommodated if sufficient notice is given. Kindly be prompt. Time lost by tardiness is accountable to the pupil.

Payments are strictly in advance. This is a universal custom among professional teachers.

The following number of daily practice hours are expected :

The best way to learn a science is to begin with a regular system.—I. Watts.

FIGURE 22.—Reverse side of Figure 21.

LESSON ACCOUNT

WITH M_____ ADDRESS_____ TEL._____

	DATE OF LESSON	TOTALS	ACCOUNT RENDERED	DATE ACC'T REND	RECEIVED PAYMENT
SEPT.					
OCT.					
NOV.					
DEC.					
JAN.					
FEB.					
MAR.					
APR.					
MAY					
JUNE					
JULY					
AUGUST					
HALF OR HOUR LESSON PRICE PER LESSON OR TERM	ANNUAL TOTALS				

(This illustration is two-thirds the size of the original.)
FIGURE 23.

MUSIC ACCOUNT

WITH M_____ ADDRESS_____ TEL._____

DATE	MUSIC	MONTHLY TOTALS	REC'D PAYM'T
THE MUSIC PRESS, STEINWAY HALL, CHICAGO.	TOTALS		

(This illustration is two-thirds the size of the original.)
FIGURE 24.

back of the stub. The system is very simple and yet all comprehensive. Both sides of the card are here shown, indicating how the percentage system keeps the parent informed of the pupil's progress.

Another card system may be arranged as shown in Figure 23, which describes itself. This system is, of course, retained in the teacher's studio for his personal reference. The principal thing to commend it is that it permits ready reference.

Upon the reverse of the card is the form shown in Figure 24, which will be of use to the teacher who supplies her pupils with sheet music and other musical supplies.

LESSON RECORD

Pupil's Name .....

Lesson Days ..... **at** ..... **o'clock** .....

SCALE 1 TO 10

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
Lesson Dates.																				
Technics.																				
Scales.																				
Arpeggios.																				
Studies.																				
Modern Piece.																				
Classic Piece.																				
Memorizing.																				
Sight Reading.																				
Ear Training.																				
Theory.																				
Review.																				
General Average.																				

Signed .....

Teacher.

FIGURE 25.

Teachers find that it is an excellent plan to keep systematic records of the pupils' practice work. Parents appreciate this very

much, and are impressed with the teacher's businesslike methods. In order to facilitate this, cards have been published which are designed to be brought to each lesson by the pupil. On one side the teacher may estimate the pupil's percentages systematically by means of the following blank spaces. Accommodations for twenty lessons are made. (See Figure 25.)

On the reverse of this card the pupil may insert the number of minutes of practice devoted to the different branches of his work. (See Figure 26.) (These illustrations are two-thirds original size.)

PRACTICE RECORD

NUMBER OF HOURS

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
Mon.																				
Tue.																				
Wed.																				
Thur.																				
Fri.																				
Sat.																				
Total Practice.																				

REMARKS

FIGURE 26.

A little more elaborate is the pupils' lesson book, the pages of which are arranged as in Figure 27. The object is to systematize practice and stimulate the student to better study. It contains a record of the pupil's work, and assigns a place for Technic, Etudes, and Pieces, with the degrees of merit of their preparation.

PUPILS' LESSON BOOK.

DATE OF LESSONS.	TECHNICS,(1) ETUDES,(2) PIECES.(3)	DEGREES OF MERIT.		
	1			
	2			
	3			
	1			
	2			
	3			
	1			
	2			
	3			
	1			
	2			
	3			
	1			
	2			
	3			
	1			
	2			
	3			

FIGURE 27.

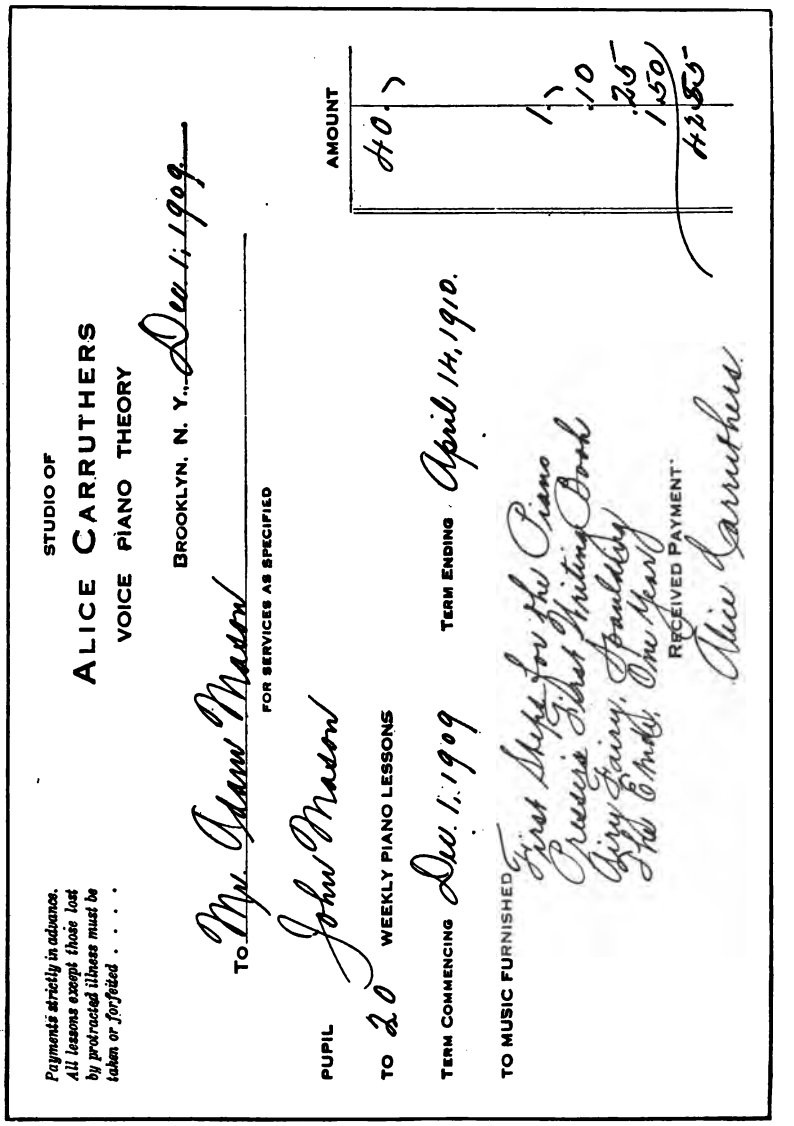


FIGURE 28.

Form of bill suitable to the requirements of the music teacher. (This reproduction is two-thirds the size of the original.)

BILLS, RECEIPTS, AND STATIONERY

We have noted how the parent is liable to be influenced by the teacher's business methods. This also pertains to his stationery, as well as his receipts and bills for services.

The stationery should be neat and simple, and elaborate letter-heads should be carefully avoided. The paper should be of the best quality, and a sheet folded, as in the case of ladies' note paper, although you may not need the extra sheet, gives an air to your note that a badly printed, single sheet of cheap paper could never give. The following is a sample of a simple letter-head:

MISS ALICE CARRUTHERS
ROCHESTER, N. Y.

PIANOFORTE INSTRUCTION
CONSULTATION HOUR
5.00 P. M. ON THURSDAY
OR BY APPOINTMENT

Many will prefer to leave off the business notice.

In making a bill-form, the teacher should avoid the accepted forms employed by commercial houses, if only for the sake of securing individuality.

The parent expects something more of you than the same kind of a bill he receives from his butcher or his baker. It will be necessary for you to adapt your bills to suit your individual needs. The form (Figure 28) is a comprehensive one for most cases.

Many teachers, instead of having individual bills, which are costly, resort to using the forms which are supplied by leading dealers in music. Figures 29 and 30 are samples.

The following bills and receipts come bound in The Music Teacher's Class Book, by E. M. Sefton, together with blanks for lesson records, or they may be purchased separately. (The illustrations are two-thirds original size.)

At the back of this book are blanks for reports like Figure 31.

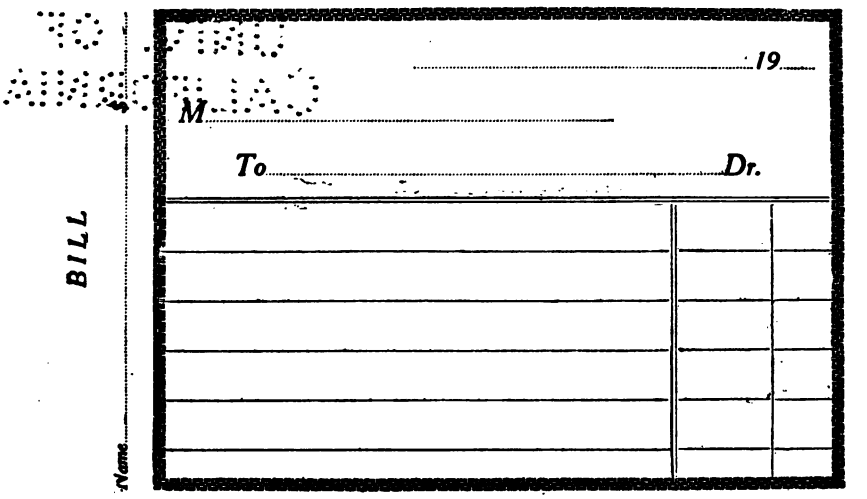


FIGURE 29.

Other practical methods of keeping pupils' records and class records worthy of the teacher's investigation are the "Music Teacher's Pocket Account Book," the "Music Teacher's Pocket Record," and the "Pianoforte Student's Complete Lesson Report."

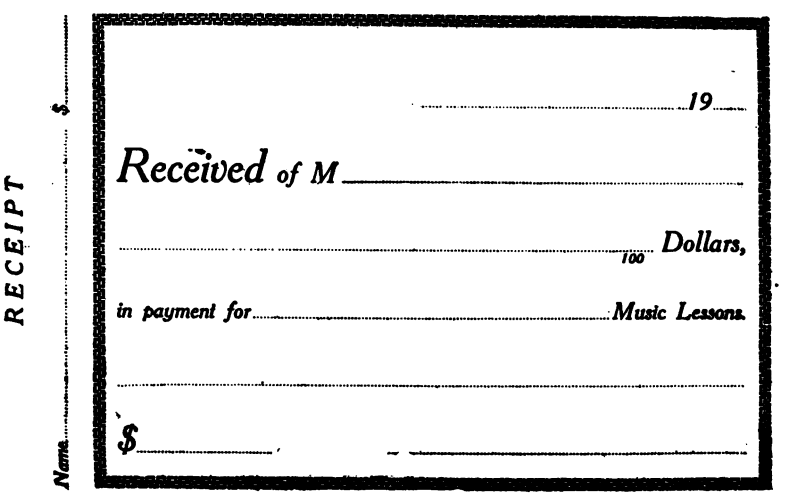


FIGURE 30.

REPORT of _____

For Term commencing _____, ending _____

Technic, _____

Etudes, _____

Pieces, _____

SUMMARY AND REMARKS.

_____

Teacher.

FIGURE 31.

PRACTICE SLIPS

Many teachers have found the method of giving the pupils a weekly practice slip of great value. These slips come in pads of 100. They fit the teacher's pocket easily, and may be used by teachers who go to the pupils' homes, as well as those who teach in their own studios. At the end of each lesson the teacher makes out a slip which the pupil uses as a guide and as a record for practice during the week. The teacher writes down the work to be practiced, and there can thus be no possible misunderstanding at the next lesson. The pupil cannot resort to the subterfuge, "Oh, I didn't know that you wanted me to practice that." During the interim the pupil puts down the amount of practice done in minutes in the proper place on these slips.

Many teachers may object to keeping records of practice, and insist that it tends to make the work mechanical. This is certainly the case with some pupils, but with others the practice slip plan has been found a real boon. This is particularly the case with pupils who are naturally careless. The teacher should, in every instance, try to cultivate the spirit of inducing the pupil to put down the amount of time spent in practice with rightful pride, not as though the teacher were trying to spy upon him and insist

upon just so much practice. The pupil should know that the practice indicated by the teacher is only the minimum, and that the pupil should be proud of every extra minute added to his record in the same way in which he would be proud of every point gained in a game.

There are pupils, however, who need more serious and severe treatment. It should be remembered that many pupils detest practice. Indeed, with the most fascinating music obtainable and the most persuasive and insistent kind of a teacher, a pupil with real genius will be found now and then who has life habits which lead him to hate work of any kind other than that which he himself selects to do at a certain time. Beethoven was such a pupil, and veritably hated practice. In such a case as this the supervision of the parent is needed for a time. The pupil should keep a record of the time spent in practicing and the parent should certify that the record is correct by signing his or her initials at the bottom of the slip. This plan will be found especially valuable in cases where the discipline of the home is lax. This method has been tried out in actual work with pupils, and has been found extremely desirable and productive of surprisingly good results. Every businesslike teacher should employ the practice slip plan regularly.

FIGURE 32.—Reward card.

REWARDS

Many teachers find that the plan of offering rewards proves to be of great value in some districts. The pupils are not only induced to do better work with the prospect of a reward, but are so proud of their victories that they show the reward they have won to their friends, and thus advertise the teacher's business. The rewards need not necessarily be for competitions. Competitions are dangerous unless managed with great tact. Some teachers, however, offer metronomes, music rolls, books, pieces, and rewards of a general nature. One of the simplest and most economical rewards is the reward card. This card is also educational in value, as it has upon its reverse a short biography of the master, together with a fac-simile of his manuscript and of his signature (Figure 32).

FIGURE 33.—Prize card.

This Prize Card is probably the most attractive and at the same time most dignified form of prize the teacher can secure. These handsomely engraved portraits are worthy of preservation, and the pupil who receives a card is filled with the desire to do better work.

(Original is printed in two colors.)
FIGURE 34.

Another form has the words

Concert

Given by

on

at

PROGRAM BLANKS

Another convenience for the teacher which is already in printed form, and which may be regarded as a very necessary business help, are the program blanks which many teachers use for recital purposes. These blanks are gotten up in artistic form, so that the teacher may either write or have her name printed upon the first page and fill in the program upon the inner pages. This reduces the cost of the largest expense of the small recital—printing—and at the same time furnishes the teacher with a much more artistic and elaborate form than that she might be able to secure from a local printer (See Figure 34).

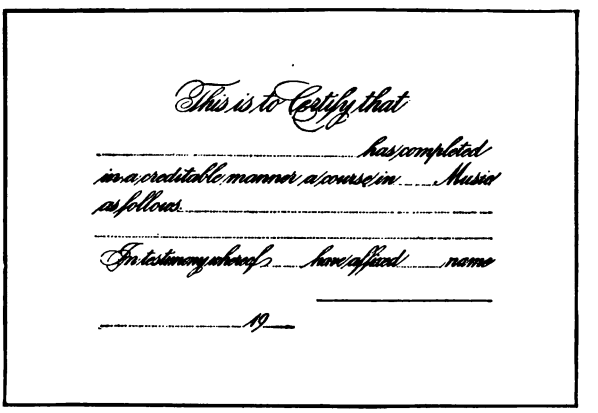

This is to Certify that
_____ has completed
in a creditable manner a course in ____ Music
as follows _____
_____
In testimony whereof ____ have affixed ____ name
_____
_____ 19__

FIGURE 35.

Greatly reduced fac-simile of blank diploma form. The original, printed upon fine paper, is thirteen inches square.

DIPLOMAS

The idea of giving some form of written testimony that a pupil has accomplished a certain amount of prescribed work is as old as academic education. In the very first schools or colleges the plan of giving diplomas was a recognized practice. That pupils and parents delight in having such diplomas is too evident for the teacher to ignore. Even those who may never have used the diploma, and who, therefore, are unacquainted with the justness of awarding some written credentials of this kind, are soon forced to admit the practical effect that a plan of this kind has upon the efforts of the pupil. It gives the pupil a tangible goal to work for. If the teacher

has not undertaken the quite expensive plan of having a diploma made for his own use, he may purchase published blanks at far less cost, which serve the purpose quite as well. Figure 35 shows a sample blank diploma. Thousands of teachers are using these, or smaller diplomas, with a very appreciable effect upon the returns they receive from their business.

APPOINTMENT CARDS.

	MONDAY	TUESDAY	WEDNESDAY
8:30			
9			
9:30			
10			
10:30			
11			
11:30			
12			
12:30			
1			
1:30			
2			
2:30			
3			
3:30			
4			
4:30			
5			
5:30			
6			
6:30			
7			
7:30			
8			
8:30			
9			

	THURSDAY	FRIDAY	SATURDAY
8:30			
9			
9:30			
10			
10:30			
11			
11:30			
12			
12:30			
1			
1:30			
2			
2:30			
3			
3:30			
4			
4:30			
5			
5:30			
6			
6:30			
7			
7:30			
8			
8:30			
9			

FIGURE 36.

It is of vast importance to the teacher to keep his own appointments with pupils. The matter of lesson time should never be trusted to the teacher's memory. It is of greatest importance for him to keep a record of the exact time for his lesson appointments. One of the most convenient means of doing this is afforded by the blank shown in Figure 36. These cards come hinged securely in the middle and can be slipped in the teacher's pocket with ease.

BUSINESS HELPS FOR TEACHERS

CALENDARS

Artistic, Musical, Practical. 10 cents each; $1.00 per dozen, postpaid.

Each year we present two or three calendars of different character and form. Just now we have three kinds:

A DARK GRAY FRAME, 6 x 8 or 8 by 6 inches in size, into which we can insert any of the musical post cards of which we carry at least 500 subjects; easel on the back.

PANELS, 4 x 9 inches, litho. in colors, with portrait of great musician in the centre; silk cord to hang by.

DARK BROWN BOARD, 8 x 10 inches, beveled and mounted with photogravure of great musician; silk ribbon to hang by.

(Mentioned on page 73.)

MUSICAL POST CARDS

Imported Platinotypes. Superb Reproductions.
50 cents per dozen, postpaid.

Great Masters, 12 cards; Modern Masters, 6; Opera Composers, 6; Russian Composers, 6; Northern Europe Composers, 6; French Composers, 6; Opera Singers, Series A-E, each, 6; Master Violinists, 6; Conductors, 6; Italian Composers, 6; Great Pianists, Series A, 12; Great Pianists, Series B, 12; Great Violinists, 6; Celebrated Violinists, 6; Renowned Violinists, 6; American Composers, 6; Modern Pianists, 6; Modern Violinists, Series A and B, each, 6.

HISTORICAL POST CARDS

Liszt—Six Cards—The set, 15 cents.
Wagner—Twelve Cards—The set, 30 cents.
Beethoven—Twelve Cards—30 cents per set.
Great Composer Post Cards—Fourteen of the great composers. Printed in nine colors, with the composer's birthplace on each card. 35 cents per set.

OPERATIC POST CARDS

Reproductions of photographs of the Wagner operas as presented in Germany—Lohengrin (4), Meistersingers (6), Parsifal (10), Tristan and Isolde (3), Tannhauser (9), the Ring (28).
Various operas printed in colors—Aida, Boheme, Butterfly, Falstaff, Iris, Tosca, Modern Operas, Rienzi-Hollander, Tannhauser-Lohengrin, Tristan, Meistersingers-Parsifal, The Ring. Six selected cards, 25 cents.

(Mentioned on page 73.)

Sent postpaid upon receipt of price.
Send for catalogue of Musical Pictures.

THE MUSIC TEACHERS' CARD INDEX

Sent express prepaid on receipt of price, $2.00.

A simple, easy, and absolutely accurate system of keeping music accounts.

(Mentioned on page 97 and illustrated in Figures 23 and 24.)

THEO. PRESSER CO., Publishers, Philada., Pa.

BUSINESS HELPS FOR TEACHERS

JEWELRY NOVELTIES FOR MUSIC LOVERS

Ladies' Collar or Cuff Pins. Sterling silver, gold or silver finish, 25 cents each, or set of three sentiments, 75 cents; hard enamel, Roman gold finish, 25 cents per set. Sold only in sets.

Breastpins. Sterling silver, gold or silver finish, 50 cents each; hard enamel, Roman gold finish, 25 cents each,

Stickpins for Ladies or Gentlemen in Three Sentiments. Sterling silver, gold or silver finish, 25 cents each; hard enamel, Roman gold finish, 25 cents per set of three.

These pins make an attractive, suitable, and lasting present for teachers or pupils, and may be used as a class or club pin. Prices on quantities upon application.

Send for catalogue of other musical jewelry novelties—Violins, Drums, Banjos, Mandolins, etc.—in miniature, as pins and charms.

(Mentioned on page 73.)

THE STANDARD LESSON RECORD

Thirty-five Records in One Book. Price, 25 cents net, postpaid.

A compact, practical, comprehensive means of keeping a record of the number of lessons taken by the pupil, the dates of the lessons, the dates of payment, the average of excellence of lessons, together with generally accepted rules governing the teacher's business relations with the pupil. The records are in the form of a check book. The teacher retains the stub for record and the pupil keeps the card, which is brought to each lesson, the lesson numbers on the margin being punched as taken.

(Figures 21 and 22 and page 94.)

LESSON AND PRACTICE RECORD

Price, 25 cents per package of 25 cards.

Each card has space for twenty lessons, with provision for the amount of practice for each part of the lesson and for a daily record of practice, day and hour for the lesson, etc. Designed to promote improved practice by the pupil and systematic instruction by the teacher.

Send for sample card free.

(Figures 25 and 26 on pages 97 and 98.)

PUPILS' LESSON BOOK

Price, 10 cents; $1.00 per dozen.

The object of this work is to systematize practice and stimulate the student to better study. It contains a record of the pupil's work, and assigns a place for technic, etudes, and pieces, with the degrees of merit as to their preparation.

The date of each lesson is also given, and in the back of the book are four blank forms for quarterly reports, which will be found very useful.

(Figure 27 on page 99.)

BLANK BILLS (Large Size)

Package of fifty for 25 cents.

Size, 9 x 6 inches, containing blanks for filling in name of music teacher, parent, pupil, number of lessons, music, etc. We furnish a rubber stamp with which to fill in the name of the teacher. (See page 112.)

(Figure 28 on page 100.)

THEO. PRESSER CO., Publishers, Philada., Pa.

BUSINESS HELPS FOR TEACHERS

BILLS AND RECEIPTS

Price, 25 cents per package.

Bills and receipts, such as are used in the Teacher's Class Book, by E. M. Sefton, in packages of 100 of either or assorted.

(Figures 29 and 30, pages 101 and 102.)

CLASS AND ACCOUNT BOOK

For Music Teachers, by E. M. SEFTON. Price, 50 cents.

Carefully kept accounts prevent disputed bills at the end of terms. The book contains everything for keeping the accounts of music teachers, daily schedule of lessons for each hour and the day for each pupil, cash account, bills, receipts, pupils' sheet music account, account with music publisher, daily earnings, summary, memorandum, etc. Devised and revised to meet every want of a music teacher in keeping accurate and systematic accounts.

BLANK PROGRAM FORMS

For Use at Small Concerts and Recitals.

Two forms are manufactured. They each consist of a four-page folder on thick, good quality paper, title page in two colors, of a rather attractive design. One title reads: CONCERTS GIVEN BY ——, and the other RECITAL BY THE PUPILS OF ——. The size of each page is 5¼ x 6½ inches. The two inner pages are blank, upon which may be written in ink or printed or mimeographed the program list. We have nothing to do with this insertion, we simply supply the blank forms.

The price is **50 cents per hundred,** almost, if not, cost price, because of a small advertisement of THE ETUDE, which is printed on the fourth page. Let us send a free sample.

(Figure 34, mentioned on pages 90, 106, and 107.)

THE STANDARD PRACTICE SLIPS

Pad of 100 slips for 15 cents.

These slips come in pad form. The teacher fills out a slip at the lesson, indicating exactly what work the pupil is expected to practice. This slip is left with the pupil as a daily guide until the next lesson, when a new practice slip is made out. Thousands of teachers have used this plan and endorse it for its effectiveness in promoting regularity and in preventing dawdling, purposeless practice.

(Mentioned on pages 103 and 104.)

REWARD CARDS FOR MUSIC PUPILS

Lithographed in Colors. Price, 50 cents for a set; single sample, 5 cents.

Thirteen cards, the size of a postal card, each one devoted to a composer, having on the one side a colored photograph and the birthplace, and on the reverse side a short biography, with a *fac-simile* of the manuscript and an autograph of the composer. This makes, as it were, a condensed biography, suitable for young minds. These Reward Cards will act as an incentive for study for all who adopt them in their work.

(Figure 32, pages 104 and 105.)

THEO. PRESSER CO., Publishers, Philada., Pa.

BUSINESS HELPS FOR TEACHERS

MUSICAL PRIZE CARD

A card about 6½ x 4½ inches, the printed portion being oval in shape and made up of portraits of eight of the great composers.

These Prize Cards may be used in many ways by teachers either in connection with our Reward Cards or otherwise. They present a handsome appearance, being reproduced from steel engravings. They should be useful in stimulating pupils to effort. It is a very good idea for all teachers to be supplied with material of this character. These cards will sell for 10 cents each.

(Figure 33, page 105.)

BLANK DIPLOMAS

Course of Study Certificate (Figure 34) . . . . . **Price, 10 cents.**
Certificate of Award, 12 x 9 inches . . . . . " 5 "
Diploma Form, 21 x 19 inches . . . . . " 15 "
Diploma Form, 21 x 19 inches (Parchment) . " 25 "

Designed especially for use of music schools and music teachers. They, however, are so worded that they can be used for any branch of education.

APPOINTMENT CARDS

Price, two for 5 cents, or 25 cents per dozen, postpaid.

Each card is composed of two parts, hinged together; writing on the inside two pages only, ruled to cover appointments for every half-hour for one week.

(Illustrated in Figure 36 on page 108.)

MUSIC TEACHERS' DESK TABLET

Price, 15 cents, postpaid.

100 sheets of writing paper, 4 x 6¼ inches in size, containing space for the teacher's and pupil's name, date, and space for practice directions.

RUBBER STAMP AND PAD

Price, including the pad, postpaid, for a two-line stamp, 40 cents; for a three-line stamp, 50 cents. Special offer: Five of the Desk Tablets, a Rubber Stamp and Pad, all delivered postpaid for $1.00.

A two-line rubber stamp, 2½ inches wide, containing the name and address, would be found a most convenient article on every teacher's desk, not only for use with the above tablet, but useful in sending orders to music dealers, etc. A printed signature and address would mean, in a great many cases, the more prompt arrival of your every order.

PRINTED VISITING OR BUSINESS CARDS

As a matter of convenience to our patrons we have made arrangements to supply cards for music teachers and professionals. The cards will be of the correct and proper size and the printing can be supplied in either Script, large or small; Old English, black or shaded; Plain Roman, large or small, at the following prices: **50 cards for 35 cents, 100 cards for 50 cents, 250 cards for 85 cents, 500 cards for $1.25, 1000 cards for $1.75, all postpaid.**

THEO. PRESSER CO., Publishers, Philada., Pa.

THIS BOOK IS DUE ON THE LAST DATE
STAMPED BELOW

AN INITIAL FINE OF 25 CENTS
WILL BE ASSESSED FOR FAILURE TO RETURN
THIS BOOK ON THE DATE DUE. THE PENALTY
WILL INCREASE TO 50 CENTS ON THE FOURTH
DAY AND TO $1.00 ON THE SEVENTH DAY
OVERDUE.

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